JOURNAL

CAN

THE PUBLICATION OF THE COLLECTIVE ARTS NETWORK

FALL 2023

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IMAGE: *A soft place to land*, installation view at moCa Cleveland, 2023.

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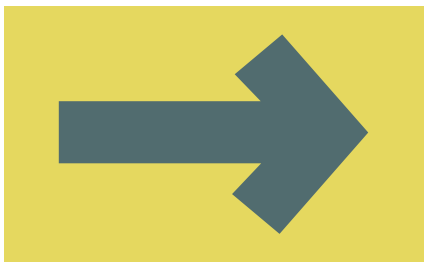

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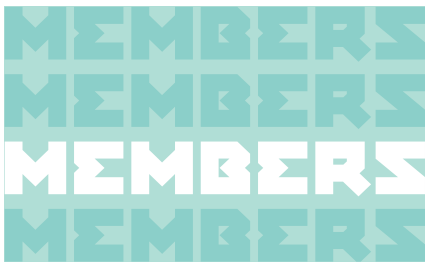

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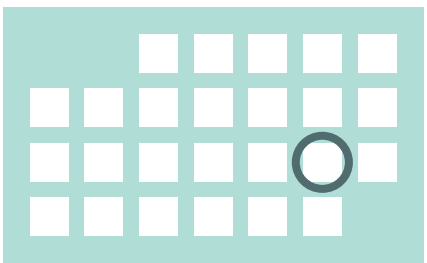

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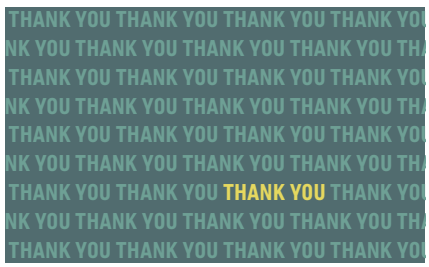

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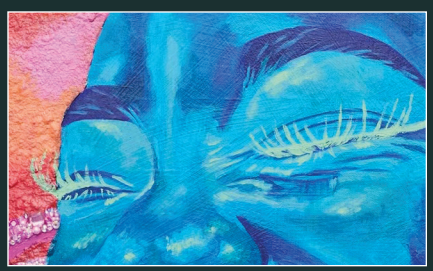

ON THE COVER

Cleveland artist Crystal Miller's Afrofuturist portraits of glamorous Black women figured prominently in her BFA show at the Cleveland Institute of Art, and landed her a show at Summit Artspace earlier this year. In September, she opens her first solo show in a commercial gallery, at Maria Neil Art Project. Cover image: Radiant, mixed media on canvas, 20 X 30 inches, 2023.

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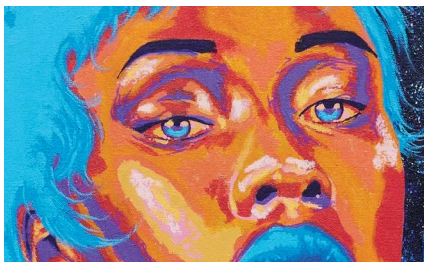

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THE POWER OF PRINT

If you are holding *CAN Journal* in your hands as you read—printed on paper, in the familiar, long-understood format of a magazine—it is entirely possible that you have never looked at its website, blog, weekly e-newsletter on a computer screen. Indeed, the staff and board of directors learned through the strategic planning process that one of the first things readers of *CAN* think of regarding *CAN Journal* is its gorgeous, luxurious existence in print.

This fall, we are celebrating ten years in print—a little more than that, actually—with a party to honor archiving relationships with Cleveland Public Library, Case Western Reserve University Kelvin Smith Library and Cleveland Institute of Art Jessica R. Gund Memorial Library, and the Artists Archives of the Western Reserve. As archiving partners, each of those institutions will have in their collections complete, archivally-boxed sets of the first ten years of *CAN Journal*—boxes lined with papers handmade by Cleveland artists. There's a digital component of these relationships, too, making the whole thing searchable in a form beyond CAN's own website. We imagine that if anyone wanted to research the impact of public funding on art, or the way galleries and studios and museums coped with the COVID-19 pandemic, or how they evolved and responded to the murder of George Floyd and the Black Lives Matter movement, they could find all that on the pages of *CAN Journal*. Fittingly, the party is at Cleveland Public Library's sensational old reading room, Brett Hall, designed by Walker and Weeks, graced by Rebecca Louise Law's magnificent floral installation, The Archive. We hope you'll come.

Print is not only durable, but its tangible presence in the real world gives it another power, too. We know teachers and artists working in the community often give *CAN Journal* to students to show them specific stories or connect them to local art. CAN board member Mary K. Thomas does this when she works with students in East Cleveland. Mister Soul gives it away in classes he visits while doing outreach on behalf of the Inspire Your City project. It works because they can hand the students a physical object.

Print has power to make other connections, too. We learned that one of the stories we told earlier this year got amplified nationally: "The ABCs of Rediscovery"—the story of Langston Hughes and Cleveland artist Elmer Brown's collaboration on an almost-forgotten abecedarium, presented in an exhibit curated by students of the Cleveland Museum of Art's Currently Under Curation program, on view at ARTneo—reached the hands of a producer for Ideastream Public Media, who made their own radio story, which was picked up by National Public Radio. Similarly, a writer for the *New York Times* saw our story in print and wrote their own for one of the nation's most important and widely-read newspapers.

We're not Luddites. We know the power and contagion of the digital age, too: the way stories and pictures spread around the world in an instant, the way the entire online record can be searched with a few keystrokes. One of our own most powerful tools is the *CAN Weekly* e-newsletter, sent free to anyone who signs up, with a 42 to 45 percent "open" rate. We know people want and read this content.

And besides that, we're keenly aware that print is expensive. In fact, the cost of printing *CAN Journal* has increased 25 percent in the last two years. And while *CAN* prints on paper from sustainably-managed forests, of course we share your concern for the trees.

For all those reasons, we're planning to reach out to stakeholders—from artists to readers to the organizations who tell their stories on these pages—to get their input about the role of print versus digital publication as we go deeper into the twenty-first century. Watch for details.

In the meantime, we're thrilled to bring you the Fall 2023 issue of *CAN Journal*. We look forward to seeing you.

Michael Gill
Editor/Publisher

GREAT STUFF: CRYSTAL MILLER'S AFRO-FUTURIST VISIONS OF FEMININE BEAUTY

by Grace Carter

Crystal Miller describes herself as an "all-or-nothing" person, and that personality plays out in the bold, extravagance of her work. Her Afrofuturist portraits of glamorous Black women figured prominently in her BFA show at the Cleveland Institute of Art, and landed her a show at Summit Artspace earlier this year. In September, she opens her first solo show in a commercial gallery, at Maria Neil Art Project. –Ed.

FACING PAGE: Crystal Miller, Bejeweled, mixed media on canvas, 20 X 30 inches, 2022. ABOVE: Portrait of Crystal Miller by Emily Metzger.

Crystal Miller is a multimedia artist born in Michigan and working in Cleveland. She earned her associate degree in graphic design with an emphasis in fine arts from Glen Oaks Community College in Michigan, and her BFA from the Cleveland Institute of Art (CIA), where she double majored in painting and sculpture, and expanded media. Miller's recent exhibitions include *We Belong in the Future* at the Ann and Norman Roulet Student + Alumni Gallery in Cleveland and *Black Spaces: Defying Social Constructs* at Summit Artspace in Akron. Earlier this summer, her work was featured in CIA's 2023 *Alumni Exhibition* in the Reinberger Gallery.

Growing up, Miller always painted in acrylic. She planned to go into illustration in college until she took a painting class and used oils for the first time, inspiring her to incorporate mixed media into her work. Her first 3-dimensional material was molding paste, used to evoke the texture of hair. In her sophomore year of college, she experimented with materials that reminded her of her childhood, such as beads, glitter, and pearlescent paints. She also used insulation foam and Great Stuff™ foam for creating cornrows.

Miller describes herself as an "all or nothing" type of person—she wouldn't do maquettes or tests and would instead commit to trying

ABOVE: Photo of Crystal Miller by her sister, Brittany Miller. FACING PAGE: Crystal Miller, Diamond, mixed media on canvas, 20 X 30 inches, 2022.

a new technique to its fullest extent. In her junior year, she began to venture into sculptural work. Miller started using fake hair to braid hair bundles, creating giant faux locks. She also constructed borders for mirrors by spray painting over Great Stuff™ foam, which led to her making borders for all her paintings, reminiscent of gilded Baroque frames. As a senior, she began using tulle. Subconsciously, she'd been gradually incorporating materials that reminded her of her childhood. She abstracted materials such as feather boas, metal mesh, and ribbon so they weren't obviously hair.

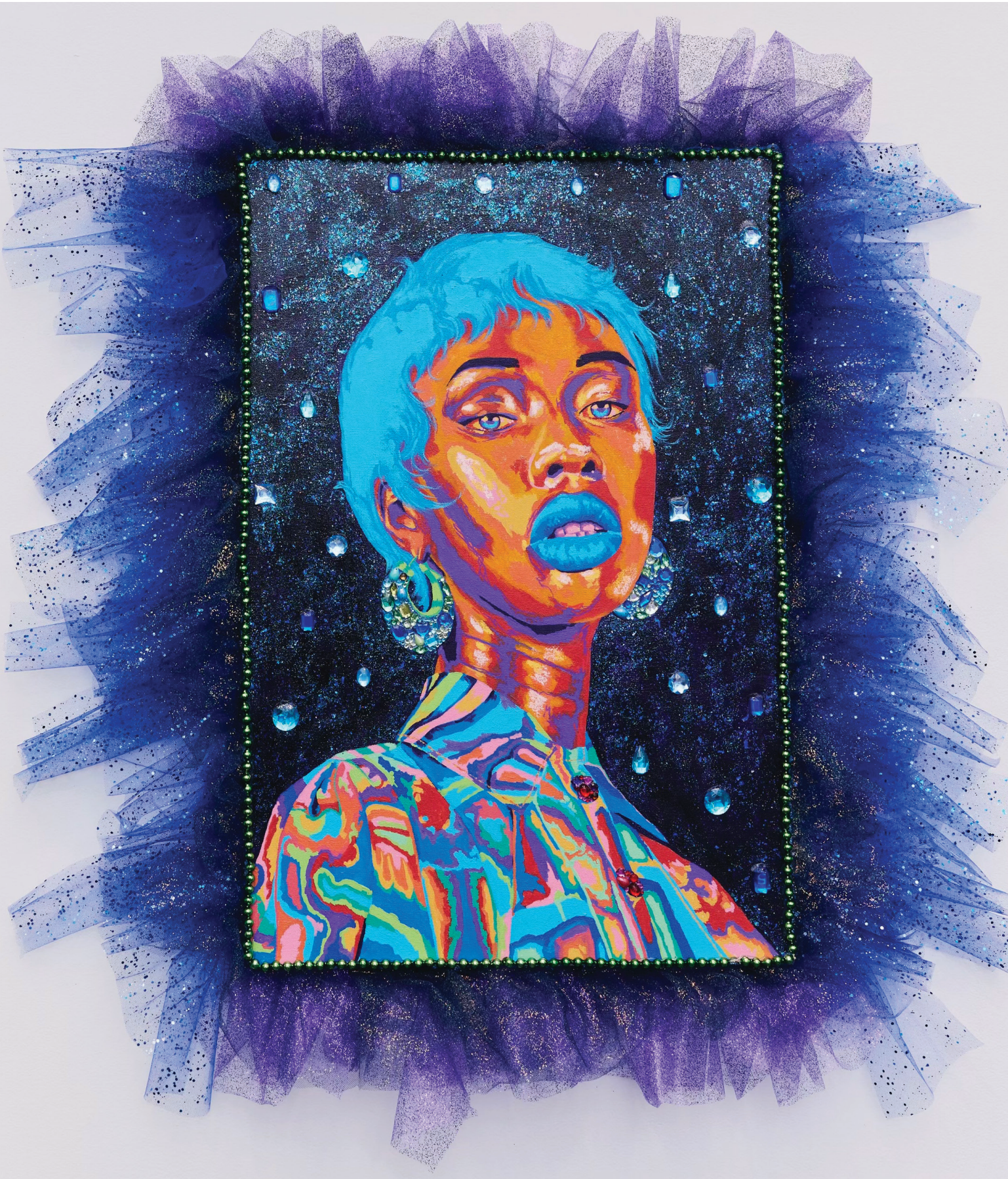
Sparkly, shimmery materials elevate Miller's pieces, creating what she calls a "fictional wealth." She upgrades cheap materials that would otherwise be discarded. "Sitting there for hours and hours sticking on gems is an intimate act," she said, which fosters a deeper connection with the piece.

During college, the common theme in Miller's work was female empowerment. She chose to paint Black women in a more beautiful light because she wasn't seeing a lot of portraiture of Black women, and Miller wanted to feel represented in the art community. She painted a lot about her experience getting her hair done, and even did a series about the intimacy of when a parent and child get their hair done together. She mentioned it can be a difficult experience because it hurts your head—beauty is pain, after all—so she glamourized the experience through art.

Over time, Miller turned her focus to Afrofuturism, which she first discovered through movies and music. Much of Afrofuturism focuses on technology and outer space, and while she briefly tried those themes, they didn't feel authentic to her style. Instead, bringing back elements of her childhood was her version of Afrofuturism. Miller's research on Afrofuturism was largely self-guided, though talking with Black professors and artists helped inspire her.

When she came to CIA, there weren't a lot of other Black students. "It is hard to feel comfortable in predominantly white spaces," Miller said. At first, she felt like she had to change herself to fit into those spaces, but later decided to flourish instead of holding herself back. Her experience of feeling uncomfortable as one of the only Black students in her cohort is why she strives to ensure her shows feel welcoming. At her BFA show, she painted the walls purple and mixed in glitter, and applied gems on one part of the wall. She sought to create a space that was for Black people, and in her work, she hopes to help Black people feel more comfortable in white spaces and focus on the idea of safe spaces for Black people.

Crystal Miller' s exhibition, *DRMWRLD*, opens September 1 and will be on view through November 3 at Maria Neil Art Project. Her website is crymuseum.weebly.com and her Instagram handle is @crymuseum.



EMANUEL WALLACE PIVOTS

Equally at home taking grip-and-grins for *Scene* and gripping images of Black life in Cleveland, the photographer has earned praise and gallery shows.

by Jeff Hagan

UNICORN

All photos by Emanuel Wallace. PREVIOUS PAGES: The Next Generation. ABOVE: Right Over Left. FACING PAGE: Portrait of Theresa May, from *Afrofuturism: Black Lives Will Exist in the Future*, on view at East Ave Market and Gallery, Akron, 2023.

Photographer Emanuel Wallace began taking pictures as a young child, brought up spending lots of time alone and feeling bored. He used disposable cameras to capture small still life scenes he'd create in his home. Sometimes these involved his Hot Wheels cars. Once it involved setting the Hot Wheels on fire.

"It did not come out very well, but it was a fun thing to try," he says now.

Undeterred, Wallace kept at it: he was "always the person with at least one camera with me."

These days, Wallace's work includes studied shots and documentary-style picture-taking, though the set-ups are less dramatic and the documentation a bit less inflammatory. He blurs lines between editorial and fine art photography, and he has earned the esteem of other artists in Cleveland—particularly other Black artists—regardless of which genre he works in.

The feeling has been mutual. It was, in fact, respect for the work ethic of artists that helped bolster Wallace's own photography.

As a somewhat introverted music fan in his then-home Columbus, he took pictures at shows with a point-and-shoot camera for his own website. But Wallace eventually swapped that out for a DSLR to capture better images and take his work more seriously, because he saw that the artists he was covering were taking their work seriously. He collected the work, which documents Columbus' hip hop scene between 2009 and 2012, in a book: *Talent in the City* ("I could have given it a better title," he says with a laugh). "I saw more people putting time and money into their craft," he writes in the book's introduction, "and I felt like I needed to be doing more to display it to the world, so that's what I tried to do."

As Wallace honed his own craft, his work began appearing in a community-based publication called the *Examiner*, and he says he eventually positioned himself as the Columbus Rap Examiner. After moving to Cleveland, he approached *Scene Magazine* to write about a hip hop show. While turning in his piece, Wallace told his editor that he also took pictures; in 2014 he became *Scene's* staff photographer, covering concerts, restaurants, and lots of events. Over time he found the work repetitive, so he began nurturing a fine arts side, turning out work that explores social and artistic themes and engaging with projects that allow Wallace to train his lens on more than a decadent dessert or the grip-and-grin party shots. "My preference is to get everybody in their natural state existing, doing whatever it is they do," he says.

It wasn't until Wallace was well into his professional career that it dawned on him that his late father also took lots of pictures. "He kept the camera with him and he had so many prints and negatives and pictures he took at work and other people. And I didn't really pick up on that until like—really—like five years ago. I thought I

was the one taking these pictures and it was something I guess that subconsciously was passed down to me. But we never really had a discussion about it or he never talked about it or said he wanted me to do this. I guess I just picked up on it."

Wallace's interests in photography—his own and others—grew throughout his youth in Cleveland's Mount Pleasant neighborhood, while getting his education at Central State, and later in Columbus, where he moved after college. He'd check out photography books from the library (he admits he still has one), studying the works of the likes of Gordon Parks and Jamel Shabbaz, two photographers Wallace acknowledges as influences on his work. Sometimes he will frame a shot and think, "that's a Gordon Parks shot."

But the influence of Shabazz feels even more woven into Wallace's work. Shabazz is a street photographer who roamed New York City with his camera in the 1980s, taking pictures of young Black and brown people. Instead of capturing candid scenes of urban life as it unfolded in front of his camera, he took portraits—often group portraits—in which the subjects face him directly. Shabazz also shared the images with the subjects. He told them, "I don't want anything in return. Just going to record this moment in time 'cause I see your greatness."

While the joy in many of the images of that time is apparent, the context in which they appear—in a book called *A Time Before Crack*—casts a dark shadow over the portraits and the prospects of those depicted.

Wallace also depicts Black people living their lives, experiencing joy or even boredom. In 2020, he attended an event that celebrated what would have been and should have been the eighteenth birthday of Tamir Rice, who was shot and killed by police within seconds of encountering him holding an Airsoft pellet gun at a Cleveland park in 2014. Wallace pivoted from the main event, and he aimed his lens instead toward four kids sitting along a guard rail in front of a chain link fence. It looks like any other summer afternoon, but we know it isn't. And the name of the image embeds an ambiguity that teeters between hopeful and chilling: The Next Generation.

Wallace says he finds the fine arts work tougher than his other work, and he says he's tougher on himself with it, trying to make everything as technically-precise as he can. Beginning with a bit of an unusual inspiration—one of Pantone's recent color-of-the-year selections—he photographed Black women wearing yellow clothing. He says he responds to the contrast and to the vibrancy of the colors popping on pictures. He might expand the project to include other colors.

He also wants to document buskers—street musicians working for tips—though Wallace isn't sure if he would photograph them in their performance venues or in their homelives, both of which intrigue him.

Eventually he'd like to travel and document places he's never been to and cultures he's never seen, and turn the images into books. He'd also like to travel with a band and document its trajectory and touring—a band like Cleveland's Mourning (A) Black Star.

And he still has his regular gig at *Scene*.

"I feel like there's a line between busy and overwhelmed," he says, "and I'm trying to stay on the busy side of it."

Wallace isn't sure there is a discernible stylistic consistency between his fine arts photography and his editorial work, and he doesn't seem too troubled by the notion.

"I don't know if I have a particular style. But maybe I do," he says. He has seen people comment on photos posted to social media with, "did Manny take this photo? It looks like his."

Where the throughline comes out might be in less the technique and more what's depicted.

"I kind of just like to show people in their best light. I feel like I developed a trust in people where I won't ever share anything that makes them look bad or says something negative about them per se."

"I never meant to be one of those people who are so preachy about having positivity everywhere. I never put myself out to be the person to balance that out. But it just comes out that way. I feel like if I were making a more concerted effort to do that, it would be harder. I'd probably be more frustrated. If it happens organically, I guess it's not so bad."

So, he has no agenda?

"No agenda I'm sticking to necessarily," he says. "I like to capture the good moments.

"I wonder what my agenda would be?" he says.

"I'll have to figure that out."

ART HOUSE: THE ART OF TENACITY

New campus is a study in perseverance and collaboration.

by Jo Steigerwald

Under a century-old sweetgum tree on Cleveland's West Side, newly-planted clumps of ornamental grasses sway in the wind. Birds swoop between bushes ringing two bioswales that dip away from each other, creating a natural land bridge. This swath of green interrupts the march of apartment buildings, schools, and old homes near the intersection of Denison Avenue and Pearl Road in the Brooklyn Centre neighborhood.

Welcome to the new campus of Art House, the community arts center that has been working toward this moment for nearly two decades.

Art House began in 1999, the collective vision of a group of artists (including Diane Shoemaker, Sheryl Hoffman, Kerri Whitehouse, and Cheryl Kauffman Carter), many of whom had moved into the Old Brooklyn neighborhood in the early 1990s. As they met weekly to discuss art and opportunities in Cleveland, their conversations centered around the lack of arts and recreation resources in their neighborhood. With support from councilperson Merle Gordon and funding from the Community Partnership for Arts and Culture (precursor to Cuyahoga Arts and Culture), they purchased a 1940s brick-faced Quonset hut that had been a window repair shop.

"We went from renting meeting space to incorporating as a 501c3, buying a building, and starting a full slate of arts programming with the public school across the street within the first two years," says Shoemaker. The rapid rise happened through support from all levels: city, county, and state governments; assistance from foundations; and expertise and drive from working artists. Art House's founding board was packed with experienced artists, fundraisers, and administrators.

Two historic houses became part of Art House's property. Wirth House, a Queen Anne-style house that was the home of the last postmaster of Brooklyn Centre, was part of the original purchase; another, less ornate frame house was purchased a few years later. Both were part of the Brooklyn Centre Historic District listed on the National Register of Historic Places and were fiercely loved by neighborhood preservationists.

By 2004, Art House planned to renovate both houses for office and gallery space. However, Wirth House was riddled with problems, from deep foundation cracks to collapsed ceilings, all cost-prohibitive for the nonprofit to repair. So for more than a decade, Art House worked to find a buyer for the properties. At the same time, they met with members of the Brooklyn Centre Historical Society and concerned neighbors about the future of the houses, and went regularly before the Cleveland Landmarks Commission and the Historic Preservation Society to request permission for demolition.

"Because Art House is in a National Historic District, we needed to have a Section 106 review, which is a historic and environmental review that looks at the historic impact of the property," notes Adam Stalder, Art House's current board vice president and Brooklyn Centre resident. An Art House committee worked diligently with the community development corporation and several contractors, and held community meetings to review results—which showed the numbers just weren't there for preservation. According to estimates from five different engineering/architecture firms, it would cost between $500,000 and $1 million just to renovate, and no buyers were interested in the properties, year after year. Finally, after this due diligence review, the Cleveland Landmarks Commission approved demolition in 2015.

Then internal leadership and staff shifts at Art House sidelined the project for four more years. Finally, in 2019 with help from the Cuyahoga Land Bank, both houses came down. And both space and opportunities opened up.

"This was a chance to transform the nature of Denison Avenue," says Laila Voss, Art House's current executive director. "During our strategic planning process in 2017, we worked with the Cleveland Urban Design Collaborative on how to best use the area left by the demolition of the houses. Their vision of environmental stewardship, backed by research, energized the board around a unified idea of what this kind of space could provide."

The goal was to create an accessible greenspace for both arts programming and environmental education, improve the entrance to Art House, and showcase public art along Denison Avenue. The cost? About $500,000.

Heady, big ideas for a smaller arts nonprofit, indeed. So Art House reached out to larger, more experienced partners: Bob Gardin, the executive director of Big Creek Connects, connected Art House with Tom Evans of AECOM, who helped Art House apply for a $250,000 environmental design grant from the Northeast Ohio Regional Sewer District (NEORSD). Research by AECOM provided data showing that the proposed microenvironment would capture over 200,000 gallons of stormwater annually. West Creek Conservancy provided grant administration and oversight. And while Art House's first proposal to NEORSD was denied in 2020, their second was awarded, in 2021.

Art House then held community café meetings and asked residents and friends to imagine what might be possible in the newly-opened space. Their creations—maquettes of pipe cleaners and popsicle sticks—helped inform how Phase 2 of the Creative Garden could integrate with the Green Infrastructure project.

Now, in the summer of 2023, the first half of this campus renovation is complete. Art House itself is now more visible from the street, its wide walkway welcoming visitors. French drains direct stormwater into two bioswales planted with flowers and grasses that are attractive to pollinators, offer color year-round, and can be used in art projects.

Revealed by the removal of two houses deteriorated beyond practical repair, Art House greets the future with a landscape featuring two bioswales and public art by Hector Castellanos Lara.

Hector Castellanos-Lara's Gateway, completed in 2022 as a Creative Fusion: The Art of Democracy project, enhances the side of the Art House building. Currently, Brinsley Tyrrell is working on metal fencing that faces Denison Avenue, and Art House is developing budgets and RFPs for other Creative Garden projects.

"Besides beautifying the campus and making us more visible in a straightforward, physical way, this opens up the opportunity to expand and enrich programming we are already doing," says Voss, and current programming is robust. Thirty to forty artists are employed each year in Art House's Urban Bright program in 33 elementary, middle, and high schools, reaching about 3,000 youth yearly. Art House artists provide programs for seniors in collaboration with the Benjamin Rose Institute on Aging and Cleveland Sight Center, workshops at Cleveland Public Library branches, and, of course, classes in ceramics, painting, and art exploration for children, adults, and families at Art House's Quonset hut.

"Our job is making art accessible through free programming," says Voss. "It's important to make as many art experiences available to all people. This campus renovation opens up possibilities—to collaborate and partner with local nature groups, other community groups, and provide space for performances—we don't know all that it could bring! And that's a good thing."

Beverly Buchanan, Happy Shack, lithograph, 1986. Courtesy of the Cochran Collection.

RETOLD: AFRICAN AMERICAN ART & FOLKLORE AT THE AKRON ART MUSEUM

by Bruce Checefsky

"Wes, always try to see this collection as more than an investment (I know you do). I want you to understand that the gratification of being up close to the action of a planet of artists is a rare circumstance in human affairs. It is a loner's trip. Few around you can comprehend the enormity of your undertaking. Drink constantly from its fathomless fountain of joys and bask in its meadows of self-fulfillment."

-Letter to Wesley Cochran from William L. May, July 1987

Wesley Cochran traveled to Colorado to visit his uncle, William L. May, following graduation from West Georgia College in 1974. May had been collecting and selling art for years, and Wesley, impressed by his flamboyant personality, wanted to know more about the art business.

After three months of hanging out with his uncle, Wesley took his advice and sought employment to earn money to put into an art collection. He applied for a job on an oil rig in the Persian Gulf, was hired, and signed a two-year contract. The work was grueling, but committed to collecting art, Wesley sent his uncle $1000 every two or three months. May purchased prints and kept them until Wesley left the oil rig work and returned to LaGrange, Georgia, his hometown, where he started working as a stone mason.

May bought limited edition prints by Alexander Calder, Romare Bearden, Man Ray, Dali, Picasso, Warhol, and later Lichtenstein, Motherwell, and other modern masters, which became the core of Cochran's early collection. Their relationship continued, as did the letters, which provided Wesley with advice and anecdotal stories about meeting artists and the art market.

From 1974 until he died in 1988, May sent dozens of letters, some longer than others. Wesley kept them as inspiration as he continued to buy and collect art. After May's death, Wesley wanted to continue collecting. With what he learned from his uncle, Wesley set out to build a collection with his wife, Missy.

Wesley met Missy Cochran in 1981. She had graduated from LaGrange College in 1980 and received her master's degree from Columbus State University in 1986. They were married in 1985.

"I thought it was a joke when Wesley asked me if I wanted to see his etching," Missy said. "My mother told me about people like him, but he quickly educated me on the art scene, and we have been collecting ever since."

The collectors typically use a formula for buying art suggested by May: never buy emerging artists; wait until an artist hits mid-career, then purchase their work.

"My uncle was a dominating force for us and called the shots," Wesley said. "We listened and did what exactly he said."

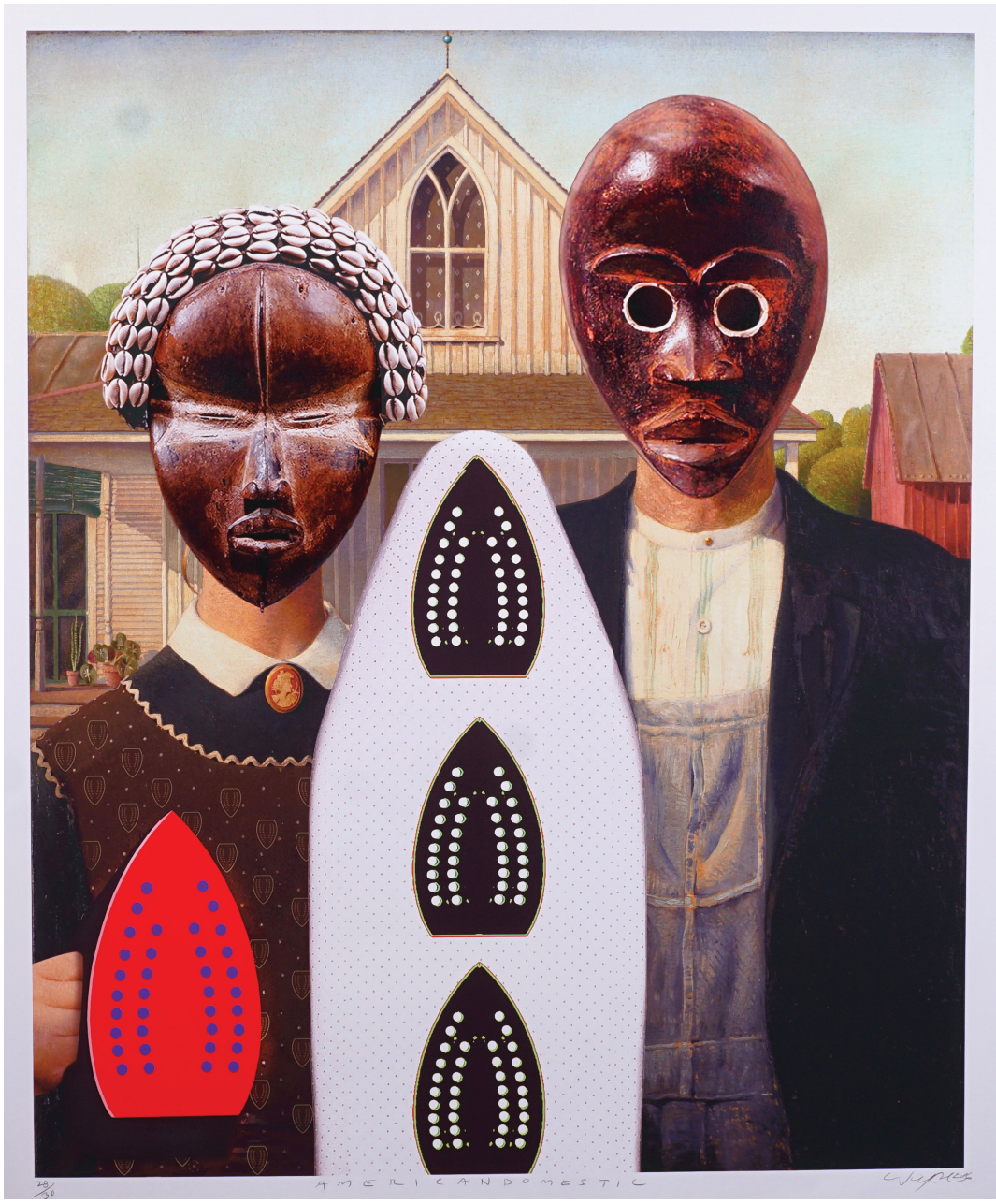
Purchasing art with a small budget requires less speculation, he said. Younger successful artists do not often mature into older successful artists. Paying rent and covering living expenses gets in their way, and they may find a steady job necessary, leaving behind their career as an artist.

May died without handing over his art business contacts. Most of them were in New York City and other major American cities. Missy and Wesley had to find their network. As fate would have it, the year after May's death, they met artist Camille Billops at an art fair in Atlanta. She was a personality as flamboyant as May and just as persuasive. Faith Ringgold, Margo Humphrey, Howardena Pindell, and Lois Mailou Jones were there, too. They met Mildred Thompson later that year.

The couple traveled to New York City to meet Billops at her loft on Broadway and Broome Street in SoHo, returning to LaGrange with dozens of books and published articles about African American artists. Billops told the collectors to read and learn about the field before buying any art—the same advice May had given them twenty years earlier.

The Cochran Collection of African American Works on Paper started shortly afterward and has grown from a couple of works purchased by Wesley's uncle into a notable collection of contemporary and historical works by artists dating back to the 1930s, with over 500 works on paper, including prints, drawings, and watercolors. Their entire collection consists of mainly limited edition prints from twentieth-century modern masters, contemporary artists, and several dozen Andy Warhol silkscreens, and numbers over 850 pieces.

RETOLD: African American Art & Folklore opens at the Akron Art Museum on November 4 and remains on display through March 24, 2024.The exhibit includes over seventy works on paper, sculptures, ceramics, and photographs from the Cochran Collection, by Beverly Buchanan, Mildred Thompson, Howardena Pindell, Camille Billops, Robert Blackburn, Chakaia Booker, Jacob Lawrence, Norma



ABOVE: Willie Cole, American Domestic, serigraph and digital print, 2016. FACING PAGE: Camille Billops, Mammy's Little Coal Black Rose, lithograph, 1992. Images courtesy of the Cochran Collecton.

Morgan, Adrian Piper, Martin Puryear, Lorna Simpson, and Charles White, along with others.

Dr. Tameka Ellington, the Black Beauty Activist, fashion scholar, and speaker, curated the exhibition. Her new book, *Black Hair in a White World*, a study of the cultural history, perceptions, and increasing acceptance of Black hair in broader American society, was released by Kent State University Press earlier this year.

"Once I discovered that the Cochrans were white, I began researching more about them. After speaking with Wes, my fascination with the couple continued to grow," said Dr. Ellington in a recent newsletter to museum members. "I've come to understand that the important thing is not the race of the collector or their socioeconomic status. What's important is their passion, what they value, and the legacy they want to leave."

While curating the show, she connected traditional African folklore stories to the Cochran Collection. The inspiration behind the artists' works resonated with her.

"Every artwork in the exhibition connects to the idea of remembering the ancestors, the religions that originated in places such as Nigeria and Haiti, the radicalization of yesterday that is still very prevalent today," Dr. Ellington added, "and, of course, the continuing resistance that my ancestors commenced in the earliest days of the Atlantic slave trade."

RETOLD: African American Art & Folklore will be on view at the Akron Art Museum November 4 - March 2024.

Mammys Little Coal Black Rose
SONG
1916
Lyric By
RAYMOND EGAN
Music By
RICHARD A WHITING
Just because he wasn't white, Then his dear old Mammy Kiss'd him, And she
Said "C hile don you sigh weep no more my ba by, Th en She sang a Dix-ie Lul-la -by,
Untitled
C. Billops 1992
51/100

HONEY INSTEAD OF VINEGAR

Corrie Slawson's solo exhibition *Future dithering* at SHAHEEN modern and contemporary.

by Indra K. Lācis

"You know, I really just want to grow things," says artist Corrie Slawson, laughing, though I don't get the sense she's kidding. Slawson's garden—dappled with natives, cultivars, vegetable gardens, and a flock of chickens flowing alongside Taro, the family's adopted rescue pup from Puerto Rico—is a crush of color, kaleidoscopic tones, and layered textures, fifteen years in the making. "You have to use what's available," she says unequivocally, pointing out hot pink roses from Home Depot next to a rare native plant with serrated, elephant-ear size leaves in concentrated greenish purple hues. This combination—the seemingly mundane, however flashy, juxtaposed with the exceptional or uncommon—fits as a platform from which to examine her most recent body of work.

Opening at SHAHEEN modern and contemporary on September 8, *Future dithering that folds and unfolds in the past* presents nearly two years of work (2021 to the present). Here Slawson starts to deal with internal, self-imposed boundaries as much as her previous bodies of work appeared to deal with unchecked suburban expansion. Gone are the wide swaths of negative space on the border of the picture plane, which framed carefully composed, floating linear landscapes. Replacing this sensibility are swirled, amalgamated, dancing forms unmoored and unencumbered by specific place and time. In Their Native Plant Is Your Ornamental (2022), dizzying floral motifs create an undulating field, an overgrown meadow receding and accelerating at once. Compact, elaborate, and more melodic than most of the artist's work to date, simultaneity is overridingly present in this new work.

A significant concept for many avant-garde artists and writers of the early twentieth century (cubists, Orphists, and futurists, for example), simultaneity referenced new concepts of time, space, and consciousness (which, incidentally, seemed to occur on a broad scale during the years of the COVID-19 pandemic). Simultaneity, however, also indicates a complexity of vision and the intense collaging of different vantage points (past, present, those of memory and perception). Synthesizing just such to create one image, in these new works Slawson tells not one story, but multiple stories at once, effectively picturing the process of when thoughts start thinking us (think anxiety or neurosis), instead of us thinking (owning) our thoughts. As she describes, "history can be infuriating, the present is scary, and the future… oh my goodness! To be present, for me, means creating work that slows all of my processes way down." From this perspective, the exhibition title reflects what occurs within the work itself: a slow compounding of the future, present, and past, rolled into one multi-faceted, multi-dimensional image.

Raised by musicians in a predominantly Italian family, the classical music repertoire served as a constant presence during the artist's coming of age, even as The Cure, Depeche Mode, Belle and Sebastian, and Elliot Smith took hold of the artist's consciousness, especially while working in the studio. No wonder, then, that Slawson's paintings, drawings, and collages embody internal rhythms and harmonies that clash, crescendo, cry out, and collapse, underwriting intricate narratives set within abstracted, cosmic vistas. Long since the artist's no-nonsense preferred go-to method, quick iPhone snapshots remain the nexus for many of Slawson's investigations. But unlike her earlier work, which seemed to announce the presence of the quietly prognosticating news stringer, here the aura of the nightly anchor or NPR radio host remains largely absent. This work delves far more deeply into a shared, ancestral kind of communal worry, carving out a bright vortex in which to self-soothe or back float. The rainbow is ever-present in many of these pictures, with certain movements bordering on psychedelic tuning; during the pandemic, these pictures appear to have served as Slawson's escape route. Not unlike Tibetan mandalas, multiple passages in these works sought to quiet the busy mind, to focus on one square space, clean it up, make it like honey instead of vinegar, and move forward, one moment at a time.

Born and raised in the Heights, Slawson's work across the past decade has evolved systematically from spare (though never minimal), outwardly blistering compositions into hypnotic, allover pictures. And although the artist continues to reference some of the twenty-first century's most concerning social

Corrie Slawson, Black rhino with poachers on her shoulder, oil and spray paint on panel, 42 X 48 inches, 2022.

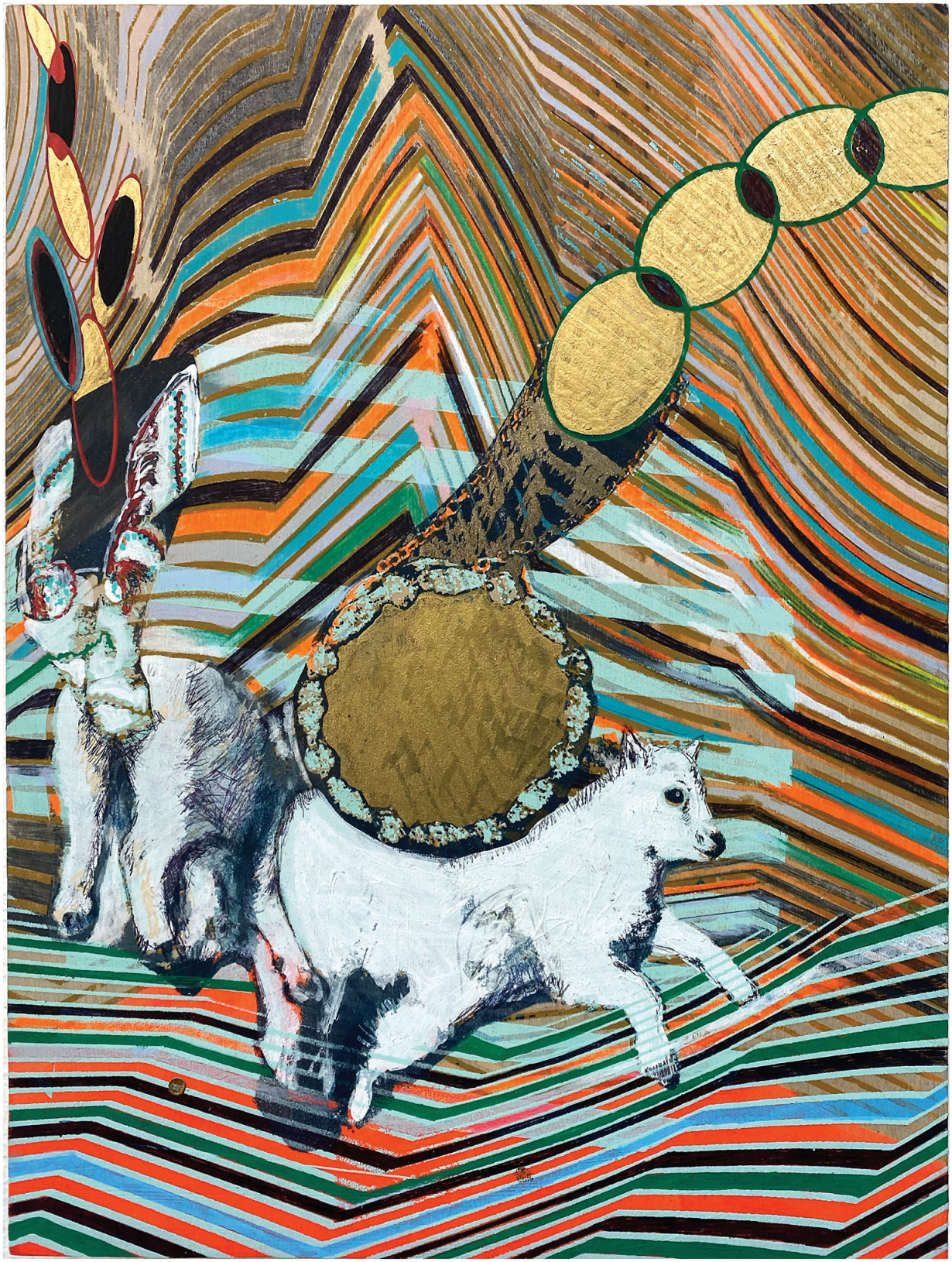
Corrie Slawson, Future dithering that unfolds into the past. I try to remain present., acrylic, screenprint, colored pencil, pen and pochoir on paper, 37.5 X 28.5 inches, 2022.

and political issues—mental health or environmental disaster, for example—this work announces a new fluidity through both gestural and concrete marks. Printmaking, arguably the central medium that binds Slawson's practice into a cohesive one, continues to remain paramount, allowing her to transfer digital or hand-drawn images to paper—scenes, quoted like snippets, from a reality show that feels both personal and observatory. Ignoring the perceived hierarchies between printing, photography, collage, drawing, and painting, Slawson often embellishes or composes entire pictorial quadrants exclusively with oil, acrylic, or colored pencil.

Brett Shaheen, who has worked with the artist since 2015, and has significant connections to artists with roots in Northeast Ohio, recently moved his art dealership and gallery, more than three decades in the making, from downtown on Superior Avenue to Mercantile Road in Beachwood in 2022. Now nestled in the Ohio Design Center between a stretch of corporate-looking buildings, the new gallery feels strikingly similar to the old one and nearly the same size. Seemingly unconcerned with the rapid pace of the art world, Shaheen demurs when asked about representing Cleveland artists, saying, "it's a longer and important conversation, but I've never viewed Cleveland-based artists as 'local artists' or New York-based artists as 'New York artists.' People overemphasize those labels and lines of demarcation in a limiting way that downplays the rich, free flowing crossover and exchange of ideas. I work directly with artists from Cleveland and elsewhere and have always been interested in how I might contribute to that give-and-take dialogue between artists of different backgrounds making work in Cleveland and other locations around the world." As it stands, for now Brett seems to be reveling in curating on-site exhibitions from his extensive inventory and, when Corrie Slawson's solo show opens on September 8 this fall, there should be parking aplenty for even the coziest of crowds.

Corrie Slawson: *Future dithering that folds and unfolds in the past*, opens with a reception from 5 to 7:30 pm on Friday, September 8 at SHAHEEN modern and contemporary, 23533 Mercantile Road, Suite 119 in Beachwood. The exhibition continues through November 22. For more information see shaheengallery.com and corrieslawson.com.

Indra K. Lācis, PhD, is an art historian, curator, and writer based in the Midwest.



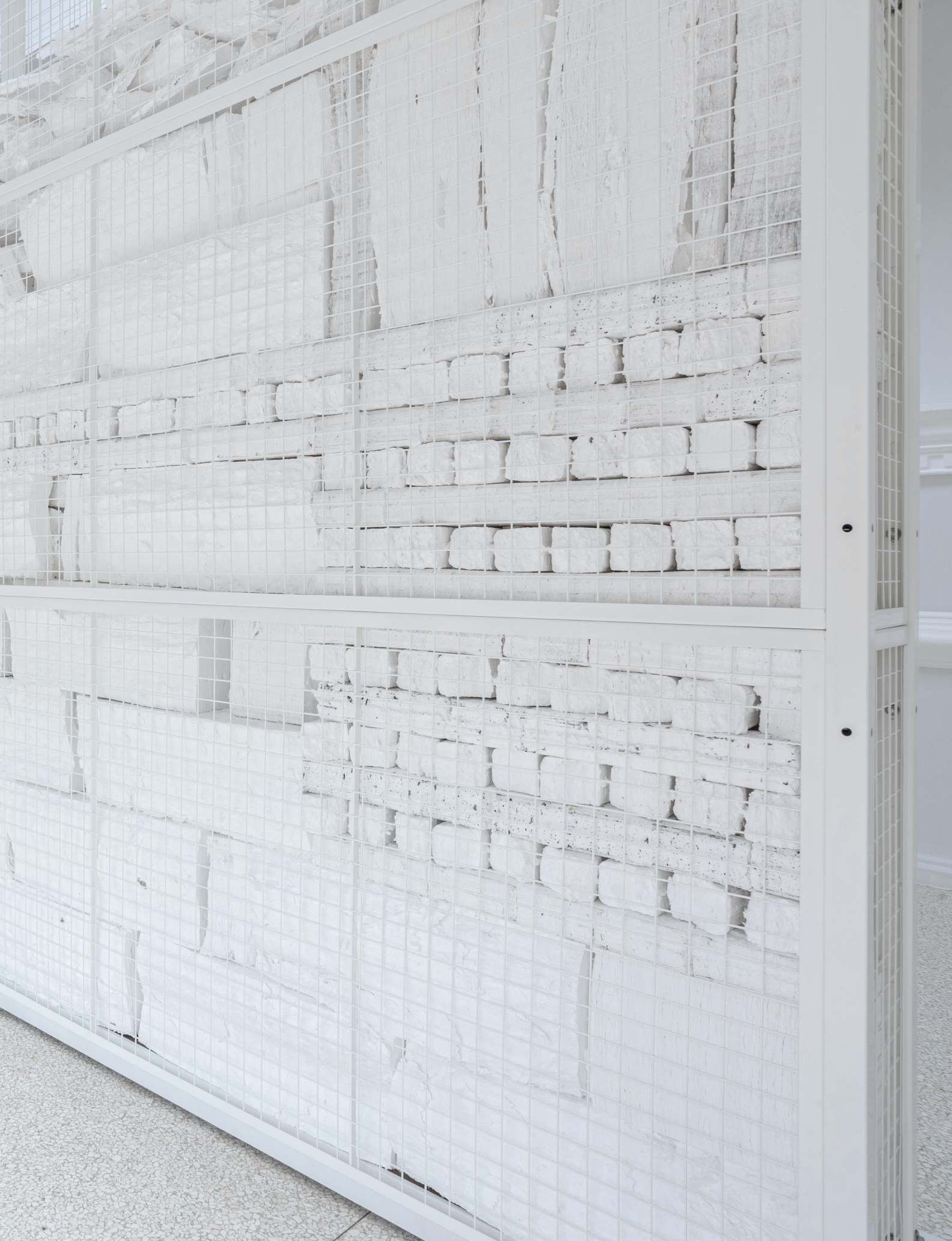
Corrie Slawson, Frolic, acrylic, ball point pen and graphite on panel, 9 X 12 inches, 2022.

ART IN THE PLASTOCENE ERA: *EVERLASTING PLASTICS* AT THE 2023 VENICE ARCHITECTURE BIENNALE

by by Andrea Wolk Rager, Associate Professor, Department of Art History and Art, Case Western Reserve University

A swirling, circular tangle of twisting black lines, Simon Anton's Orologio (Plastic Time) looms above the heads of visitors to the US Pavilion in the Giardini of the 2023 Venice Architecture Biennale. Comprised of bits of black and white salvaged plastic waste fused to a metal armature, Anton's sculpture is on view as part of the exhibition *Everlasting Plastics*, co-curated by Tizziana Baldenebro, executive director of SPACES, and Lauren Leving, curator at the Museum of Contemporary Art (moCa) Cleveland.[1] A Detroit-based artist, designer, and educator, Anton is deeply committed to sourcing discarded plastics from his own community for his work, including pre-consumer waste recovered from the local automotive and toy manufacturing industries, as well as post-consumer refuse. Adopting the Italian word for clock, Orologio (Plastic Time) evokes the incomprehensible temporal logic of petrochemical plastics.[2] Derived from by-products of the fossil fuel industry, petrochemical polymers emerge from the terrestrial traces of primordial organic matter. By their very nature, then, objects created from petrochemical plastics compress countless millennia into infinitely malleable and durable materials that are most often designed for disposability and planned obsolescence. It is therefore fitting that Anton's installation, titled This Will Kill__That, appears as a series of archaeological fragments unearthed from the ruins of a post-apocalyptic Atlantis. Given the current proliferation of plastic waste, particularly in the oceans, these metal structures coated in thick agglomerations of brightly-colored plastic fragments may very well resemble what we will leave behind for future civilizations to uncover. With each work, Anton combines form with materiality and mindful artistic practice to prompt a reflection on the larger socio-economic and political structures implicated in the complex web of plastic production, consumption, and waste. Like the inevitable dispersion of the raw plastic particles arranged in a loose pile along the bottom of his sculpture Crowd Control, Anton exposes the fiction that we are in control of our relationship with plastics as each little flake slowly and inevitably scatters across the terrazzo floor.

After a highly-competitive national open call for proposals, Cleveland's longstanding nonprofit arts institution, SPACES, was selected by the US Department of State's Bureau of Educational and Cultural Affairs as the commissioning institution for the US Pavilion at the 2023 Venice Architecture Biennale. The decision to award this prestigious international platform to a smaller, community-oriented organization like SPACES attests to the strength and urgency of *Everlasting Plastics* as an exhibition. Under the guiding vision of co-curators Baldenebro and Leving, *Everlasting Plastics* showcases the work of five artists in dialogue: architectural designer Xavi L. Aguirre, assistant professor of architecture at the Massachusetts Institute of Technology; architect Ang Li, assistant professor at the Northeastern University School of Architecture; designer Norman Teague, assistant professor of industrial design at the University of Illinois at Chicago; Cleveland-based conceptual artist and sculptor Lauren Yeager; and Anton. The exhibition responds to the theme of the 2023 Venice Architecture Biennale, The Laboratory of the Future, as set by the curator, Ghanaian-Scottish architect Lesley Lokko.[3] In keeping with this prompt, *Everlasting Plastics* eschews overt didacticism and the simplistic dualities of plastic as inherently good or bad, salvation or



PREVIOUS PAGES: Ang Li, Externalities. ABOVE: Lauren Yeager, Longevity. FACING PAGE: Norman Teague, Re+Prise, window detail.

scourge. Instead, the overarching ethos of this group exhibition is a spirit of collaboration and a generosity of approach, evident in the lucidity of *Everlasting Plastics* as a cohesive whole. The artists engage with each other and with the viewer through diverging, but complementary strategies, collectively eliciting a nuanced consideration of not just plastic materiality, but also plasticity as a concept. To this end, the curators also worked in partnership with Isabelle Kirkham-Lewitt and Joanna Joseph, editors at Columbia Books on Architecture and the City, to produce an accompanying compendium of short essays by a diverse group of authors reflecting on the themes of the exhibition. Titled *Sketches on Everlasting Plastics*, this publication has been distributed for free to visitors at the Biennale and is accessible online.[4]

Arrayed across the courtyard and along the front of the US Pavilion, Yeager's playful and provocative sculptures disrupt the aura of self-serious pomp conveyed by the architecture of the building itself. Yeager, like Anton, centers her work on the repurposing of discarded plastic objects salvaged from her own community in Cleveland. A microcosmic index of local lifestyles and consumption habits, Yeager gathers castoff items abandoned on the curb, including porch furniture, kitty litter bins, Christmas tree stands, Halloween cauldrons, and toddler-sized basketball hoops. She then combines and reorients this abandoned plastic detritus into new and expressive sculptural forms, the readymade as recycling. Much like pioneering conceptual artist Mierle Laderman Ukeles, this act of collecting is a key aspect of Yeager's artistic practice and a form of social sculpture. Yeager pointedly chose not to clean the plastic, but rather to expose the false perception of this material as inherently resilient and indestructible, indicating the life and use of these objects through a patina of age, dirt, and climate abrasion. Collectively titled Longevity, Yeager's installation gradually shifts from humorous irony to poignant reflection. Discarded on a curb in Cleveland and reborn in Venice as art, these previously unwanted plastic objects now stand as a testament to the complex embeddedness of plastic in our lives for generations to follow.

In the central gallery of the US Pavilion, through the porticoed entry and under the rotunda at the core of the exhibition space, visitors encounter a captivating installation of sculptural vessels crafted from extruded recycled plastics by Teague. A community-engaged artist based in Chicago, Teague is a celebrated educator and designer perhaps best known for his experimental wooden furniture that engages with traditional African and African diasporic forms merged with modernist aesthetics. When presented with the opportunity of participating in *Everlasting Plastics*, Teague expanded his collaborative studio practice into working with recovered waste plastics. Sorted, melted, and extruded, the custom-recycled plastic is formed into coils, which Teague has shaped into an assemblage of brightly-colored and expressive vessels. The display suggests both the sacred and the domestic, with vessels in a rainbow of hues and a variety of shapes that Teague has described as "draw[ing] on Bolga and Agaseke basket-weaving techniques."[5] Titled Re+Prise, Teague's installation demonstrates an ethos of care and thoughtfulness conveyed through craft and attention to site specificity. In keeping with Teague's artistic practice of employing design to uplift and empower, these vessels reinscribe discarded petrochemical plastics with meaning, tradition, and usefulness. Acknowledging the disproportionate impact of environmental pollution on minority communities, Teague's installation is not proposed as a solution to the plastic waste crisis or a way to absolve the petrochemical industry. Instead, he offers a new path forward that reckons with both the legacy and future of plastic as an imposed, but nonetheless integral part of the built environment and its potential to be salvaged as a valuable artistic resource.

Divided across two galleries, Aguirre's immersive multimedia installation, PROOFING: Resistant and Ready, flanks the central rotunda. Separated from the other rooms by industrial strip curtains, which brush and slap against visitors as they step through the PVC bands, Aguirre's work exists in a different register from the brightly-lit spaces beyond. One room features modular structures comprised of metal and high-density foam, straps and hoses, conjuring industrial fabrication under glowing fluorescent bulbs. In the corresponding gallery, Aguirre continues the use of modular architecture to create a screening room where a digitally-rendered film flies through similarly-structured interiors. With a pulsing soundscape, the film propels forward from one fictive interior to the next, before emerging into a wide vista of a rocky post-industrial wasteland at dawn. At once cerebral and tactile, Aguirre's installation is subversive and exploratory, evocative of the absent bodies that might activate these spaces. An architectural designer, Aguirre challenges material boundaries and commercial aesthetics in their larger practice, embracing modularity as a means to reject the culture of disposability central to

plastic production and consumption. In many ways, Aguirre's work serves as the crux of *Everlasting Plastics*, a guiding polymer that runs throughout the exhibition, amplified by the industrial exhibition design of Faysal Altunbozar and Chloe Munkenbeck. Although plastics are often associated with brightly-colored, durable objects, like toys and detergent bottles, Aguirre demonstrates the pervasiveness of petrochemical polymers in our material environment, including products like high-density foam and latex. In dialogue with queer ecological theory, they transform the utilitarianism and conformity of the factory into a site of disruption that troubles established binaries between the organic and the synthetic, the hidden and the exposed, self and other.

In the gallery adjacent to Aguirre's screening room, Li similarly addresses issues of systemic waste and visibility through her installation Externalities. An architect and designer, Li embraces her artistic practice as an open-ended and interdisciplinary process rooted in place. With her contribution to *Everlasting Plastics*, Li exposes the omnipresence and malignance of expanded polystyrene foam (EPS). Another petrochemical-derived polymer, EPS is cheap, lightweight, and resistant to degradation, leading to its widespread use as architectural insulation and packaging material. However, EPS is rarely recycled, and the very same qualities that contribute to its market appeal have now produced a looming environmental crisis of colossal proportions. Striving to capture and communicate the scale of this climate catastrophe, Li devoted the majority of the space in the gallery to a massive wall of compressed and stacked EPS foam, contained within a white metal cage that runs nearly the full length of the gallery and towers close to the ceiling. Bathed in dazzling natural light that enters the space through the skylights and the wall of windows looking out onto the courtyard, Li's installation resembles at once a striking minimalist sculpture and an ancient marble frieze. Progressing down the length of the gallery, as the eye adjusts to the brightness, what appeared at first as a mass of pristine white material slowly reveals signs of dirt, impurities, and irregularities. In its uncompressed state, this EPS would fill the entire volume of the gallery. Condensed into this new form, the accumulation of polystyrene serves as what Li has described as an index, a trace of the larger flow of material production. Much like Anton, Li conjures a vision of a future ruin, a preserved fragment of the systemic hubris of our culture, equal parts extraordinary innovation and excessive waste.

However beneficial, convenient, or even lifesaving it may be in its manufactured form, petrochemical plastics do not simply disappear after their use value has expired. Instead, this unyielding material substance breaks down, but never fully decomposes, permeating the soil, water, and air across the globe with microplastic particles and "forever chemicals." The documented presence of petrochemical microplastics in human blood and breastmilk attests to our intimate corporeal bond with these omnipresent toxins that will endure for generations to come. Through experimentation, innovation, and provocation, the curators and artists of *Everlasting Plastics* collectively demonstrate the urgency and viability of transforming our fundamental relationship to this ubiquitous material, as well as the power of art to enact change on a global scale.

Co-curated by Tizziana Baldenebro and Lauren Leving, with Assistant Curator Paula Volpato, *Everlasting Plastics* is on view at the US Pavilion of the Venice Architecture Biennale through November 26. It has been announced that *Everlasting Plastics* will be featured as part of FRONT International 2025 in Cleveland. As an associate professor in the Department of Art History and Art at CWRU, I collaborated on a community-engaged learning course with Baldenebro, Leving, and SPACES this past spring. Titled Plastocene Era: Art, Plastics, and the Future of the Planet, the class included undergraduate and graduate students, and was supported by the Baker-Nord Center for the Humanities, which sponsors a graduate certificate in public humanities and civic engagement. As institutional programming partner, CWRU and SPACES will host a symposium in Cleveland on October 6 and 7, titled Canal to Cuyahoga: *Everlasting Plastics* in Context.

ACKNOWLEDGEMENTS: I would like to thank the Department of Art History and Art at CWRU for their support, particularly Dr. Elizabeth Bolman, Dr. Erin Benay, and Wendy Rohm. The generous funding provided by The Baker-Nord Center for the Humanities through a Faculty Research Travel Grant was invaluable to this project. I would like to thank the students who contributed to my class, including Zoe Appleby, Ruth Bryant, Grace Hanselman, Katelyn Jones, Jess Long, DavidPatrick Ryan, Portia Silver, and Rebekah Utian. Finally, many thanks to Tizziana Baldenebro, Lauren Leving, Paula Volpato, the staff of SPACES, and the entire *Everlasting Plastics* team for facilitating this unique collaboration.

1. For more on *Everlasting Plastics*, including the curators' and artists' statements, see everlastingplastics.org/#about
2. Co-founder of the manufacturing studio Thing Thing, Anton and his collaborators also create functional clocks as part of their community-centered bespoke recycling practice: thingthing.us
3. labiennale.org/en/architecture/2023/introduction-lesley-lokko
4. everlastingplastics.org/#sketches
5. everlastingplastics.org/team/norman-teague

CARTA MEMBERS ENJOY FUN COLLECTING OPTIONS TO SUPPORT CLEVELAND ARTISTS AND CIA

by Christopher Johnston

The Cleveland Art Association – better known as CARTA – offers members an entirely engaging and enjoyable way to experience and collect Cleveland artists' works. The process is simple: each year, members eye the pieces in the continually-evolving collection and decide on the ones they would like to inspect further, knowing that they will pull a number and obtain one of those at the historic arts organization's annual October drawing.

"Then people keep their works of art for a year, and at the end of the year, we have for-sale pieces and not-for-sale pieces that are classic Cleveland School artists that we want to maintain in our collection," says Cynthia Prior, chair of CARTA's acquisition committee. "I would say seventy to eighty percent of our works are for sale, so our members have the option to either purchase their piece at the stated price or bring it back and start the process all over again."

CARTA's lending collection, for both adults and children, currently numbers about 225 pieces, which corresponds roughly to the organization's average membership of 225 to 250. Each year, the curatorial committee uses proceeds from the annual sale of 25 to thirty pieces to purchase twenty to thirty new works—approximately $25,000 worth—that keep the collection refreshed and featuring the latest works of Cleveland artists.

"Some people know immediately that they're going to buy their piece," relates Prior, a twenty-year member herself, who has purchased a number of artworks during the fun three-day process that's often full of surprises. "Others are on their way back down to return it, and they realize they just can't part with it and buy it. People may have taken art that wasn't their first choice, but over the course of the year they fall in love with it."

Of course, members may choose to select a Cleveland School artist masterwork just to have and enjoy in their home for a year before returning it to CARTA's permanent collection.

"You could be picking up something from the early twentieth century to the latest pieces from today over a span of 100 years," says Bill Busta, owner of William Busta Projects art gallery in the Waterloo Arts District. "In many cases, you can see works by somebody and works by their teacher and their teacher's teacher. You can see all sorts of traditions going down through the years."

CARTA itself boasts a distinguished history as a Cleveland arts organization. Founded in 1882 and connected to the institutions that evolved into CIA 67 years later, The Cleveland Arts Association energized local art lovers and collectors long before there was a world-class Cleveland Museum of Art (CMA). According to Prior, the mission has always been to promote the arts in Cleveland, which it did through several art shows throughout the year that were "May Show equivalents." The organization's energy faded a little bit around 1900 but experienced a revival with the opening of CMA in 1916 that has continued uninterrupted ever since.

Theadis Reagins, winner of CARTA's $500 Anthony Eterovich Award in 2022.

The women-founded and -led organization's new mission was to purchase two to three works of art every year to donate to the fledgling art museum. During the 1930s, Prior explains, the organization transformed to its current role as a lending collection, part of which was built through buying pieces from CMA's famed May Show exhibitions. You can find a thorough chronicling of CARTA's rich story that Barbara French adapted from Frances P. Taft's

CARTA's 2022 Thursday night preview crowd, outside the Reinberger Gallery at the Cleveland Institute of Art.

history of The Cleveland Art Association (CAA) on the CARTA website (clevelandartassociation.org).

About fifteen years ago, Prior informs, because of confusion caused by several local art institutions employing the initials C and A, The CAA decided to differentiate itself by becoming CARTA. What has never changed since 1915, however, is the organization's three-pronged mission: 1.) Promote the arts in Northeast Ohio. 2.) Support artists in Northeast Ohio by buying their art. 3.) Donate about $45,000 of its proceeds from art sales and membership fees toward an annual scholarship fund for the Cleveland Institute of Art that CIA disburses to several students.

While there are other similar organizations nationwide that maintain lending collections, most of them ask the artists to donate their work or make them available on consignment.

"We're purchasing the art from the artists and supporting them right away, so that's very helpful to them and unique," says Mity Fowler, co-president of CARTA.

To qualify for consideration artists do not have to be Cleveland natives, but they have to practice their craft in Cleveland. "We want the art to be informed by living in Cleveland," Prior says.

One of those artists, Thomas Frontini, graduated from CIA thirty-some years ago and not only was the recipient of scholarship moneys then, but has several works in CARTA's collection today.

"That gift of a discount on your tuition was a huge thing and had a very positive effect for me and some of my contemporaries," he says. "CARTA also creates one of the foundations for a healthy

Visitors to CARTA's 2022 Thursday night preview consider the works they might take home on loan.

CARTA members Arlette Coulter and George Coulter, taking home Victor Schreckengost's bronze Jedu Sculpture.

art community by showing that artists are a valuable part of any community and provide a uniqueness to the culture of a city."

An artist in CARTA's collection since 2007, CIA alum Timothy Callahan concurs: "They've been so supportive of me, and they put such a concentrated effort on continually supporting artists and will select significant pieces throughout their careers."

Kate Blaszak, Fowler's fellow board and acquisition committee member and co-president, says she became involved 25 years ago when a friend of hers at her job in Key Private Bank's Trust Department who knew she loved art offered to sponsor her. "It was $100 then, and I thought it was the best deal in town," she recalls. "You go to a great party once a year, and you pick a wonderful piece of art, take it home for a year and have it on your wall, and if you want, you can buy it or just return it and do the same thing for the next year."

Members need to be sponsored because CARTA's process of members holding onto valuable artworks for a year is self-insured, so there needs to be some informal vetting to admit new members, Prior explains.

For the first few years, Blaszak and her husband Rick just enjoyed having a cool piece of art that they couldn't afford at that time hanging on their wall. As young professionals getting established, they were used to having framed posters of artworks at best.

"After about five years, we made our first purchase, because we had it on our wall, and we said, 'We can't imagine our wall without this piece,'" Blaszak remembers. "We were in our early thirties, and we scraped our money together and said, 'Let's buy this one!' It's still one of our favorite pieces in our house."

Prior, Blaszak and Fowler have all taken advantage of acquiring art from CARTA's children's collection for the budding art collectors in their homes. The pieces are often smaller, slightly more affordable than the adult choices, and the organization decided many years ago to display them at a child's eye level at the preview event, making it easier for the kids to choose pieces that grab their attention. On the night of the annual drawing, after they select their piece, the children then attend a special art class taught by a CIA instructor.

"There's usually anywhere from ten to twenty kids aged fifteen and younger," Fowler says. "We have an art project for them, so they are entertained while the parents are selecting their work of art."

She adds that she and her husband Jef have purchased art as birthday presents for their children, especially for their now twenty-year-old twins whose birthdays fall right after the October event.

"There are people who don't think art is for children, so the fact that you can choose something as a ten-year-old to go in your room is cool," says artist Bellamy Printz, who has had her work in both the adult and children's collections for more than a decade. "I just appreciate the amazing job they do promoting Cleveland artists, and it has started good things for artists that otherwise might not be known."

Last year, CARTA unveiled a new $500 scholarship prize awarded to an emerging artist at the Thursday night reception.

This year, the artwork return will happen on Friday and Saturday, October 13 and 14; the preview reception will be held on Thursday, October 19; and the CARTA drawing will occur on Sunday, October 22. All events are held at the Cleveland Institute of Art, 11610 Euclid Avenue in University Circle.

Regular Membership costs $150 for a year, and Patron Membership is $200. Membership includes an invitation to the preview reception and one piece of artwork from the CARTA annual event to hold for a year. Purchase costs are separate.

To see CARTA's collection online or for more information, visit CARTA's website or email them at clevelandartassociation@gmail.com.

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PHOTO

MANSA L. BEY

POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

Mansa L. Bey is a Moorish-American poet and mixed media folk artist from Cleveland. Centering the experience and expressions of identity and indigeneity, Bey's passion for the oral tradition of griot-style spoken word and visual poetry converge to display a body of work that is emblematic of the connection between the cosmos and the community.

"How do you interpret the title, Photo Poet?" *- Aja*

"Narrative poetry that utilizes photography as a means of telling a story." *- Mansa*

CONSOLIDATED AD

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Snickerfritz Cultural Workshop for the Arts
Emily Davis Gallery, Myers School of Art at the
University of Akron
Framed Gallery
Gallery West at Tri-C
Hedge Gallery
Heights Arts
Inspire Your City
LAND studio
Mansfield Art Center
Maria Neil Art Project
The Morgan Art of Papermaking Conservatory
& Educational Foundation
Screw Factory Artists
Sculpture Center
Summit Artspace
Transformer Station/Cleveland Museum of Art
Tricia Kaman Studio/Gallery
Valley Art Center
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Fall Exhibitions at the Allen

by Allen Memorial Art Museum Staff

Anna Von Mertens (American, b. 1973), View III, 2016. Private Collection, New York, New York. View II, 2015. View IV, 2015. View VI, 2017, View V, 2016. View I, 2015. Hand-stitched cotton. Unless noted: Courtesy of the artist and Elizabeth Leach Gallery, Portland, Oregon. Photo by John Seyfried.

With an impressive collection permanently on view and new exhibitions opening every semester, the Allen Memorial Art Museum is considered one of the best academic museums in the country. Visit amam.oberlin.edu for details and associated events.

RELIGIOUS ART FROM ASIA

A new long-term installation of religious art from Asia is now on view at the Allen, bringing together familiar favorites with exciting new acquisitions and recently-conserved works. Current issues under discussion in the museum field are put forward. For works of Asian religious art in museums, how can we reconcile their current presentation to many visitors as "art" with their original sacred character and devotional function? How can museums recognize the injustices of past art-collecting practices and strive to be a space of stewardship and dialogue today?

INSPIRATIONS: GLOBAL DIALOGUE THROUGH THE ARTS

Today we think of the globe as being connected in an unprecedented way through digital technologies and the internet, but the cultures and civilizations of the world have been linked for millennia by the original World Wide Web: trade. Artistic exchanges between cultures have long been described in terms of *influence*: Chinese influence on blue and white ceramics made in East or Southeast Asia, European influence on the use of linear perspective in Japanese woodblock prints, the influence of Islamic design on geometric and floral motifs in European art. But doesn't the term influence suggest a one-way transfer? What about the makers for whom studying and picking and choosing and adapting of source material was a creative act? Perhaps the term *inspiration* better reflects the realities of this global dialogue.

REFIGURING MODERNISM: A FRACTURED AND DISORIENTING WORLD

This exhibition spotlights pivotal moments in figuration and abstraction in the twentieth century. Spanning Europe, the US, Peru, Mexico, and China, this presentation contextualizes canonical figures in the history of modern art alongside those often overlooked. The dark, brooding tone in some of these works stems from experiences of war, trauma, mental illness, racism, and sexism. Yet even the most fractured, disorienting compositions are punctuated with glimpses of light and resilience. The simultaneity of hope and despair, light and dark, advances and setbacks, is as central to this selection of works as it is to the sociopolitical forces that shaped modernity.

ANNA VON MERTENS / HENRIETTA LEAVITT: A LIFE SPENT LOOKING

Anna Von Mertens works at the intersection of art, history, and science to create textiles and drawings that encourage us to see important events and phenomena in a new light. Through a rigorous process that involves both digital technology and traditional hand-quilting methods, she creates works that investigate our shared history and environment, inspiring contemplation and reflection on our place in the universe.

Henrietta Leavitt (1868–1921) was an American astronomer who studied at Oberlin College from 1885 to 1888. She worked in the Harvard College Observatory as a

"computer," studying glass plate photographs of the night sky. Her discovery of thousands of variable stars, and her observations and calculations of cycles of brightness inherent to those stars, gave astronomers the first tool to measure the distance to faraway stars—showing that our solar system is not the center of the universe, that galaxies exist beyond our own, and that our universe is expanding.

This exhibition comprises the complete works that were sparked by Anna Von Mertens' research on Leavitt, and is a celebration of her foundational contribution to modern cosmology and the path of her discovery.

EVERYTHING IS STARDUST: ARTMAKING AND THE KNOWABILITY OF THE UNIVERSE

From distant galaxies to the depths of the ocean, artistic rendering is an essential tool for imagining and ultimately knowing uncharted realms. Combining precision and intuition, observation and imagination, the works on view here make intelligible that which is too dark or distant to be seen.

ANTHROPOCENE AESTHETICS

Stemming from a new collaboration between Oberlin College and the United Nations, this exhibition addresses more than a century of the human impact on Earth as recorded in art. It moves from the Industrial Revolution and depictions of smog in impressionist painting, through the twentieth century and into the present—encompassing Land Art and a wide range of photography and printmaking. Themes of water, industry, landscape, sustainability, and Indigenous knowledge guide this presentation, moving away from moral judgments, and thinking imaginatively instead of defensively about changes in the environment.

VARIABLES: AN EXERCISE IN CLOSE LOOKING

This exhibition was inspired by *Anna Von Mertens / Henrietta Leavitt: A Life Spent Looking*. How does Leavitt's work relate to the Japanese woodblock prints of the Edo period (1603–1868) on view in this exhibition? To make her discovery, Leavitt had to carefully compare photographic plates of the same section of deep space, identifying and charting the changes in Cepheid variable stars. This exhibition allows you to practice a similar exercise in close looking. The Allen's renowned Mary Ainsworth collection of Japanese prints includes many duplicate prints to compare: some simply differ in color choices from one print run to another, some reflect changes by the designer to the original composition, some are compositions from one designer adapted by another, and some are twentieth-century reproductions of Edo period originals.

WHAT'S IN A SPELL? LOVE MAGIC, HEALING, AND PUNISHMENT IN THE EARLY MODERN HISPANIC WORLD

Between 1470 and 1800 in Europe and the Americas, spells were a resource for those in despair. Spellcasting was a practice that was often part *magia amorosa* (love magic) and part *brujería* (witchcraft). It offered solutions to spiritual, economic, and physical hardships. But spells also allowed people to deceive and transform others, disrupting the imposed order to achieve one's desired goals. In response, the Spanish Inquisition (1478–1834) used surveillance and punishing mechanisms to maintain and restore the spiritual and political health of the empire. Collaboratively curated by 33 students studying witchcraft in Spain and colonial Latin America, *What's in a Spell?* visually explores the subversive opportunities spells offered and the oppressive tactics used to suppress them.

SHARED ART: WENDY RED STAR

Can a single work of art build community? The annual Shared Art Program brings together all incoming Oberlin College and Conservatory students by using a single artwork as the starting point for conversations about who we are and where we have come from. The Shared Art Committee selected this work for its ability to foster conversations about familial connection and to foreground Indigenous rights.

PICTURING THE INTANGIBLE: OBERLIN LOOKS AT DAWOUD BEY'S NIGHT COMING TENDERLY, BLACK

A large, greyscale photograph by Dawoud Bey captures an opening in the woods—a glimpse of Lake Erie. Details in the photograph come into focus only with prolonged looking, as if adjusting one's eyes to the darkness of night. In his series called *Night Coming Tenderly, Black* from which the photograph comes, Bey said, "I didn't just want to document what remained of that history, but I wanted to find a way through the imagination to make it resonate through the photograph."

THE INVISIBLE BODY

What is inside us? For many, our inner workings can be a source of fear, only thought about in the context of illness, injury, and aging. For others, the mystery of the human interior—the invisible body—has sparked a deep curiosity that has been pursued through religion, science, and art. The works on view here present different inner visions of the body.

ALLEN MEMORIAL ART MUSEUM

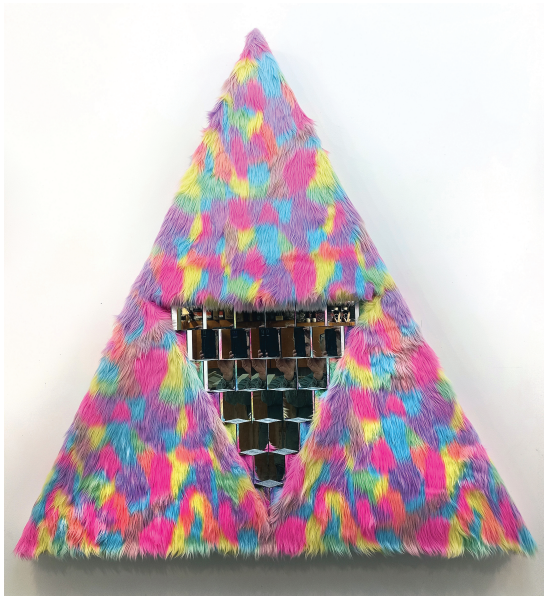
87 North Main Street
Oberlin Ohio 44074
amam.oberlin.edu
440.775.8665
Closed Sunday & Monday, open 10am-5pm
Tuesday–Saturday. Always free

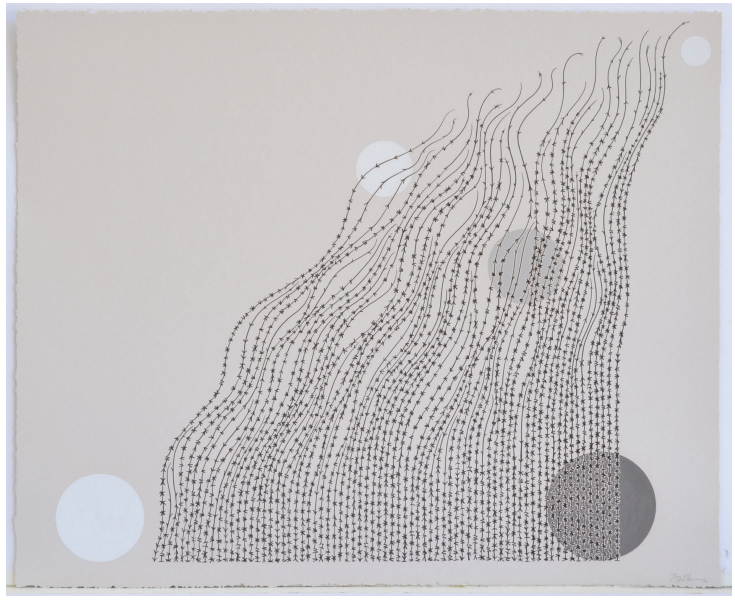
EVENTS

Religious Art from Asia, ongoing
Inspirations: Global Dialogue Through the Arts, ongoing
Refiguring Modernism: A Fractured and Disorienting World, ongoing
Anna Von Mertens / Henrietta Leavitt: A Life Spent Looking, through December 23
Everything Is Stardust: Artmaking and the Knowability of the Universe, through December 23
Anthropocene Aesthetics, through December 12
Variables: An Exercise in Close Looking, through December 12
What's in a Spell? Love Magic, Healing, and Punishment in the Early Modern Hispanic World, through December 12
Shared Art: Wendy Red Star, through January 28, 2024
Picturing the Intangible: Oberlin Looks at Dawoud Bey's Night Coming Tenderly, Black, August 29–January 21, 2024
The Invisible Body, August 29–January 23, 2024

AAWR: Wealth & Diversity of Regional Art

by AAWR Staff





LEFT: Ed Raffel, What Happened to all the Fun in the World, plywood, front surface mirrors, faux fur, epoxy-coated line art, 55 X 57 X 5 inches, 2023.
RIGHT: Terry Klausman, Cool Breeze, Prismacolor pencil on paper, 23 X 28 inches, 2016. Collection of the AAWR.

This fall, the Artists Archives of the Western Reserve is hosting three exhibitions showcasing the wealth and diversity of regional art. From September 7 to October 21, the Archives will celebrate the addition of the work of Dale Goode and Terry Klausman to the museum's permanent collection. The event also marks the grand opening of the Archives newly-expanded gallery space! Opening reception 5:30 to 8 pm on Thursday, September 7. An Artist Talk with Dale Goode will be held on Saturday, October 7.

On view from September 14 to October 26, is the *NewNow 2023*, Northeast Ohio's premier biannual competitive art exhibition held in Tri-C's beautiful 3,000-square-foot Gallery East. This year's competition will be judged by Artistic Director Charlotte Gordon and Executive Director Mark Chepp of The Southern Ohio Museum in Portsmouth, Ohio. Over $1500 in awards will be given out by the jurors, and an additional award of $100 will be chosen by popular vote. Opening reception and awards ceremony 6 to 8:30 pm on Thursday, September 14.

To round out the season, *Tangents: Abstract and Geometric Art in Northeast Ohio*, curated by Jenniffer Omaitz, will be on display from November 2 to December 16. Featuring Ed Raffel, Natalie Lanese, Gianna Commito, Susan Squires, Mark Keffer, Catherine Lentini, Andrew Reach, David Cintron, and Mark Howard, the highly-anticipated exhibition is a collection of diverse and prolific artists who make color, optical interplay, mathematics, space, surface, process, and the built environment a part of their artistic language. The creators are united by a visual language in nonrepresentational forms that are both powerful and dogmatic, upholding a tradition of abstraction in the area. Opening reception 5:30 to 8 pm on Thursday, November 2.

To accompany the *Tangents* exhibition, the Archives will host Black Abstraction: A Virtual Discussion from 7 to 8:15 pm Wednesday, November 15. Featuring renowned African American art collector Kerry Davis and Associate Professor of Art History Dr. David Hart from Cleveland Institute of Art, the program will explore the overlooked history of Black abstract artists as well as their current important work.

For more information on all exhibitions and events, visit artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

Dale Goode & Terry Klausman, September 7 to October 21. Opening reception 5:30-8:30pm Thursday, September 7

Artist Talk with Dale Goode, 1 pm Saturday, October 7

NewNow 2023, September 14–October 26. Opening reception & awards ceremony 6-8:30pm Thursday, September 14. On view at Tri-C's Gallery East, 4250 Richmond Rd., Highland Hts.

Tangents: Abstract and Geometric Art in Northeast Ohio, November 2–December 16. Opening reception 5:30-8pm Thursday, November 2

Black Abstraction: A Virtual Discussion, 7-8:15pm Wednesday, November 15

Ohio Arts Council

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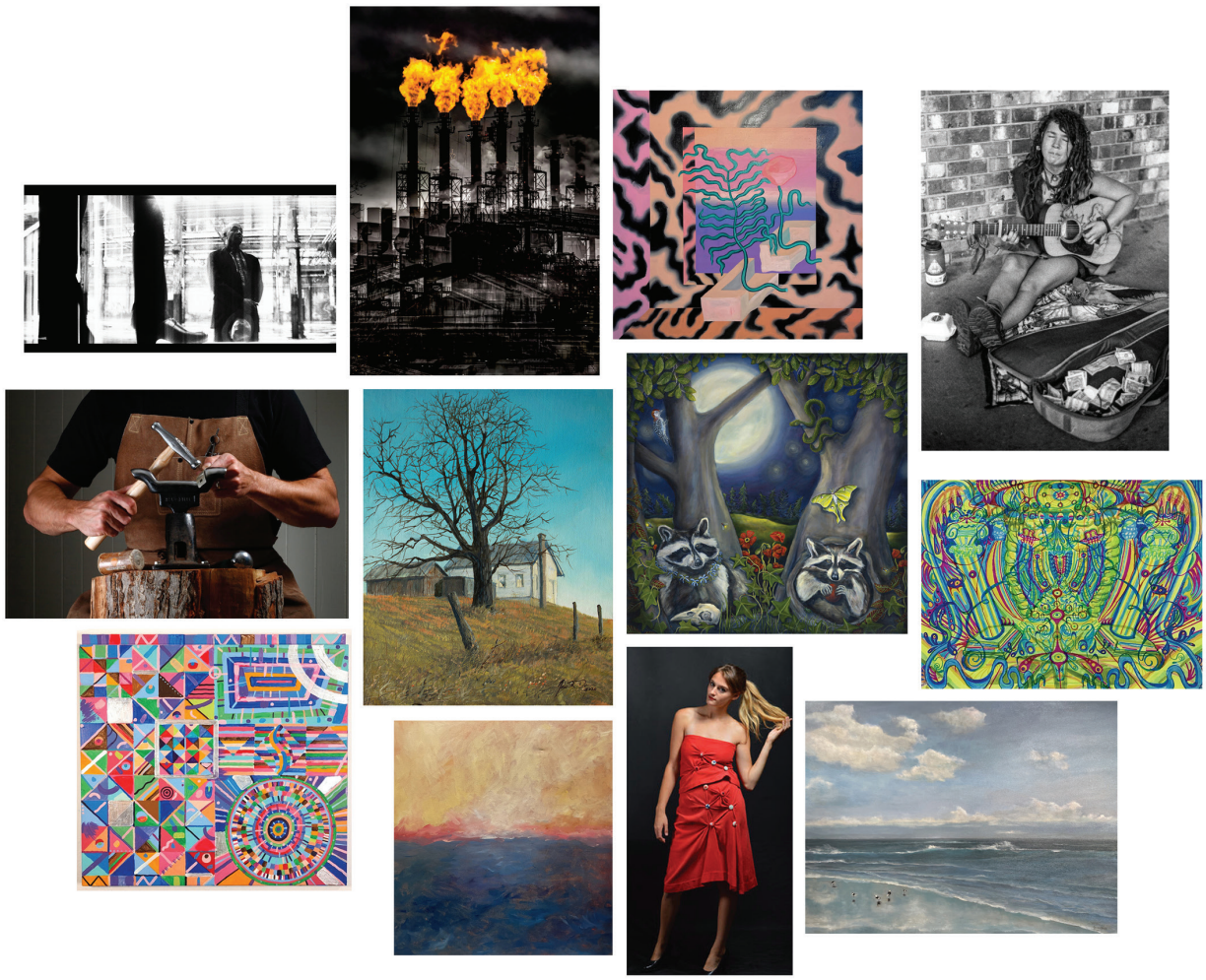
For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

The Artists of Tower Press Are Back—with a New Exhibit in the Historic Building's Wooltex Gallery

by @artistsoftowerpress



TOP ROW L-R: Still from Cine Hypo Films' *Paper Shadows*; Mike Levy; Karolena Kuhn's Derivative Dance; Shaina Allenick's Walkin' Down the Line. MIDDLE ROW L-R: Dan Morgan/Straight Shooter; John Davis' Farm on Haight Road; Michael Greenwald's Gathering in the Garden; Gar Bodnar's Angel 12. BOTTOM ROW L-R: Charlie "Guice Mann" Malta's Hyperdimensional Energy Field; Erica Miller's Bratenahl Sunset; clothing by Pinky's Daily Planner/photo credit Robert Banks; Susan Allen's Five Little Birds. Resident Artists also exhibiting at the Wooltex Gallery: Paul "Numbers" Etzler, William Martin Jean, Sophie Shiloh, Damian Venditti.

The Artists of Tower Press are back, with a new group exhibit in their Wooltex Gallery this fall! It's our first group show since 2019.

Please join us in a Celebration of Art, including live performances, wine, snacks and more! Kick off your art-filled weekend after work at our opening party from 5 to 9 pm on Thursday, September 21. Round off your weekend with us from noon to 5 pm on Sunday, September 24. Closing night of the exhibit is Saturday, October 28. Other hours are available by appointment.

As always, admission is free, as is parking behind the building.

We hope to see you!

ARTISTS OF TOWER PRESS

1900 Superior Avenue
Cleveland, Ohio 44114
Instagram: @artistsoftowerpress

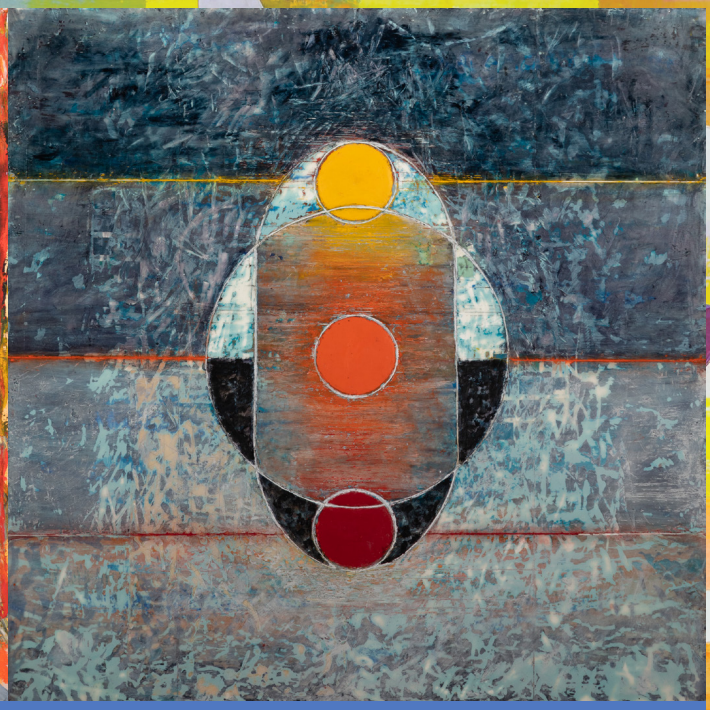
EVENTS:

Wooltex Show Opening Weekend, 5-9pm Thursday, September 21 and noon-5pm Sunday, September 24

Wooltex Show Closing Night, Saturday, October 28

Holiday Open Studios, Saturday, December 2

"MADAM" by Ewuresi Archer
First Place Realism, 2022



"reflection" by Susan Squires
First Place Abstract, 2022

Second Annual

Paul & Norma Tikkanen Painting Prize

Reception & Winners Announcement
Saturday, October 7, 6-9 p.m.

Ashtabula Arts Center
2928 W. 13th Street, Ashtabula, OH

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2 First Place prizes: $12,000
2 Second Place prizes:$5000
4 Honorable Mention (optional; jurors' discretion): $1000

2023 Jurors:

Alpesh Kanitilal Patel
Donna Torres
Franklin Einspruch

ASHTABULA Arts CENTER

2928 W. 13th Street
Ashtabula, OH 44004
ashtabulaartscenter.org
facebook.com/ashartscenter
(440) 964-3396

The Paul and Norma TIKKANEN PAINTING PRIZE

Michael Adams Solo Exhibition at BAYarts: *Chiaroscuros*

by Michael Adams

Michael Adams, Fate, new media mezzotint.

I received a BFA from Washington University School of Fine Arts in 1984 with a major in illustration and minors in painting and printmaking. I currently teach adult watercolor and middle school graphic design at BAYarts. I have spent the last 39 years working in commercial design while continuing my own creative explorations. The one constant in my work was realism. I left nothing to the viewer's imagination. As I've grown older, I've felt a growing need for a new artistic challenge: to break free from the constraints of realism and delve into the realm of imagination and emotion. The decision to explore abstraction at this time in my career may seem unexpected or even unconventional. However, this new direction in my artistic journey comes from a deep desire to push the boundaries of my creativity and challenge myself as an artist.

I left behind the traditional methods of printmaking to explore the world of digital or new media printmaking. I bring my intimate knowledge of presses, inks, tarlatan, and solvents to the computer. I developed layers of texture to create different aquatint and mezzotint effects, just as we would on a zinc plate with acid. I cover my image in a solid black and use erasers to wipe my "plates," or images, to get that soft glow of the print being wiped correctly. I usually start with a photo or drawing, working and reworking to achieve the mood and depth that I envision. However, as in traditional printmaking, I do proofs to see how the image prints and usually need to make adjustments. This new digital process gave me the confidence to work abstractly.

Abstraction, with its emphasis on form, color, and expression, provides the perfect avenue for this exploration. It allows me to venture into new territories and play with texture and shape in ways that I never have before. I can let my intuition take over. This newfound freedom has allowed me to tap into a deeper level of creativity, sparking a renewed sense of passion within me. I no longer control every aspect of what the viewers see, but allow them into the image to make conscious and unconscious decisions about what they see. Viewers experience not only the image, but also the marks on the surface of the "metal" plate that constructs the image, thus evoking an emotional connection between the viewer and the artwork.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS:

Michael Adams Solo Exhibition: Chiaroscuros, October 13–November 4. Opening reception 5pm, October 13

assembly.
FOR THE ARTS

scan to view calendar

ASSEMBLIES
QUARTERLY STATE OF THE ARTS
9.6.23 | 11:30a members attend free

PUBLIC OFFICIALS RECOGNITION BREAKFAST
sponsored by KeyBank
9.22.23 | 8a

REvision
GUARANTEED BASIC INCOME FOR ARTISTS free
10.12.23 | 6p

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Bonfoey Gallery: 130 Years of Excellence

by Bonfoey Gallery Staff

Kathleen Hammett,11 -17, 48 x 48 inches, 2017.

More than half of all small businesses fail after five years, but the Bonfoey Gallery has persevered and kept serving the Cleveland community for more than a century. Here is a quick look back at our roots.

Bonfoey Gallery was established in 1893 by Asher D. Bonfoey. He was a violinist who arrived in Cleveland to play in the Euclid Avenue Opera House as a member of the Cleveland Philharmonic Orchestra. For Valentine's Day, Asher crafted a frame to display a valentine he received from his wife, Della—leading to requests from friends and family for handmade frames. Their small business grew to the point where, in 1893, they opened their storefront at the Mayer Marks Building on 268 Erie Street (East 9th Street).

Early in our history, Bonfoey's served many notable clients such as John D. Rockefeller and Henry Ford. In 1903, a fire ended operations on Erie Street, and the gallery was moved to a new location at 2069 East 4th Street. In 1928, George Moore joined the Bonfoey Company: he was assigned to work in every aspect of the business to prepare him as Asher Bonfoey's successor.

After the retirement of Asher and Della Bonfoey in 1939, George Moore took over as owner of the business. During this time, Bonfoey Gallery saw its clientele change from prominent private citizens to a more corporate client base, such as The Plain Dealer and Firestone Tire & Rubber Company. After Asher Bonfoey passed away in 1953, Moore maintained the Bonfoey policy of investing in high-quality work and materials.

In 1955, George's son, Richard Moore, joined the company. Like his father, Richard Moore spent his early years learning every aspect of the business, spending time in framing, restoration, and sales. In 1961, Bonfoey Gallery fell victim to another fire, prompting relocation of the company to its current address, 1710 Euclid Avenue. After being named company president in 1971, Richard Moore invited watercolorist Richard Treaster to exhibit his work at the gallery, which led to Bonfoey becoming the first commercial gallery to "present and promote Cleveland artists."

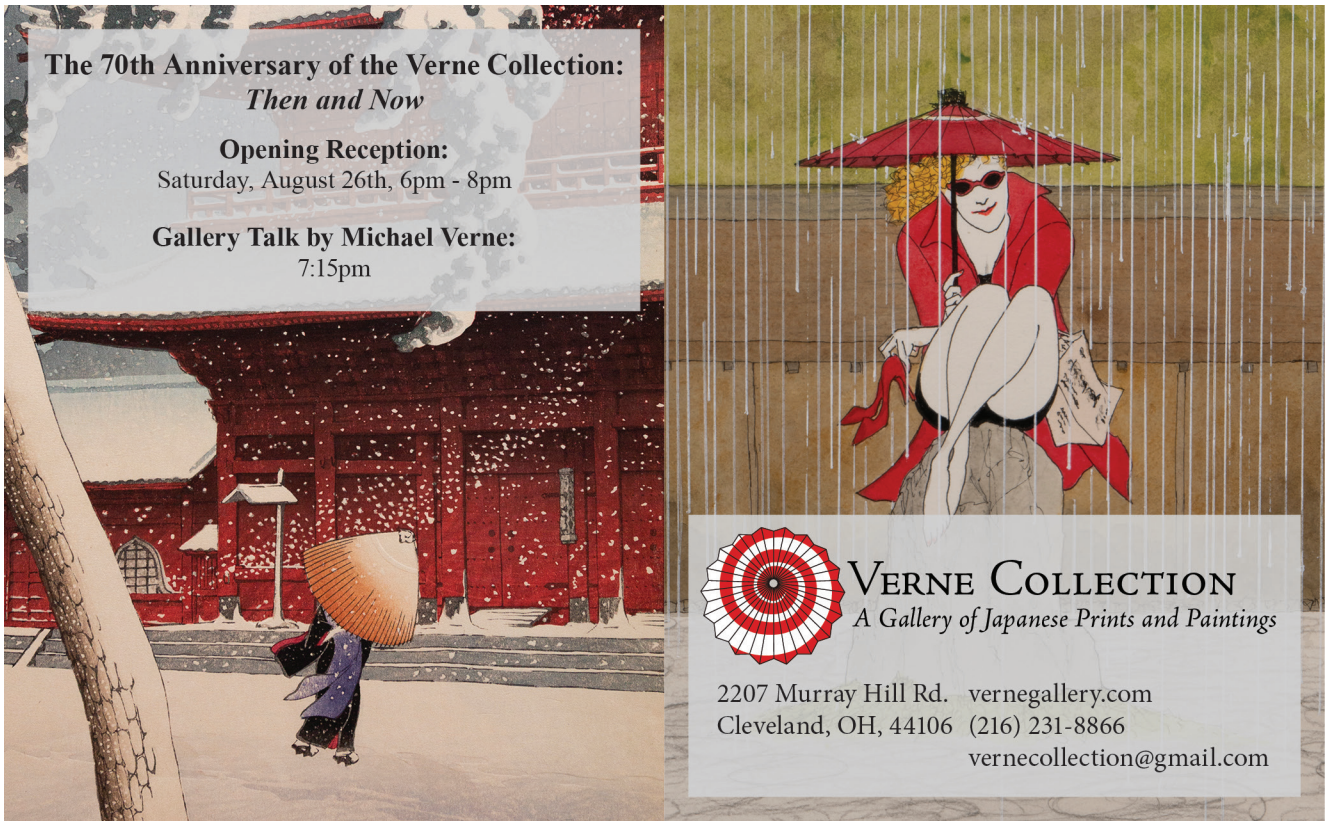
This year, in celebration of our 130th year, we will be having an anniversary exhibition which will open on October 6. Check out our website (bonfoey.com) or follow us on Instagram and Facebook (@bonfoeygallery) for more updates—we welcome you to join us!

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

EVENTS

130th Anniversary Exhibition, October 6–December 2. Bonfoey's Anniversary Party 5pm Friday, October 6



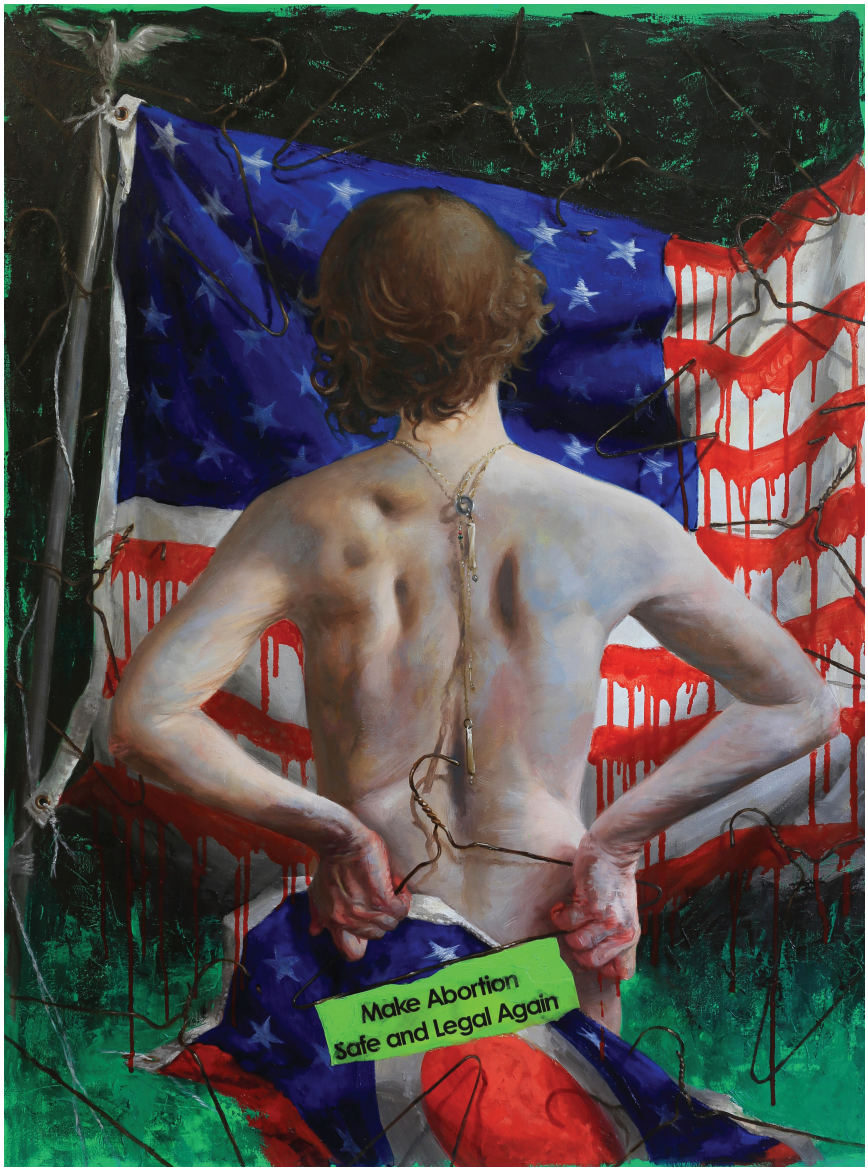
EVERY ONE HAS A STORY
WHAT'S YOURS?

14TH ANNUAL CHAGRIN Documentary FILM FEST

OCTOBER 4-8, 2023
Presented with generous support by Ohio Humanities
CHAGRINFILMFEST.ORG

Mothers, Women, Children, Choices

by Judy Takács



For over a year now, every discussion with women at art openings…and everywhere else… had us shaking our heads, wringing our hands, and lamenting dark times in Ohio since Roe v. Wade was overturned.

REPRODUCTIVE RIGHTS...THEN AND NOW

January 22, 1973: the Supreme Court decided Roe v. Wade guaranteeing the right to abortion.

June 24, 2022: the six to three conservative majority Supreme Court overturned Roe v. Wade and ended the almost-fifty-year-old "settled law" that guaranteed abortion rights nationally. The decision whether to keep abortion safe and legal was now up to each individual state.

Some states saw this as an opportunity to ban abortion rights altogether. In Kansas, voters were asked to *remove* it from their state constitution. Thankfully, this initiative failed miserably at the ballot box.

California, Vermont, and Michigan voted to *add* abortion rights to their constitutions, battening down the hatches in case of a *nationwide* ban. Even conservative Montana and Kentucky voted to *keep* abortion rights in their states.

Sadly, Ohio's response to the overturning of Roe v. Wade was to enact the incorrectly named Heartbeat Bill that bans abortion after electrical activity is detected in the embryo, usually around six weeks. There are no exceptions for rape or incest…not even for the ten-year-old child who was raped and seven-weeks pregnant.

HOPE AND HARD WORK

Even before Roe was overturned, Pro-Choice Ohio activists, including me, were working on protecting reproductive rights. I wrote letters and essays to politicians, justices, nonprofits, and newspapers. I asked Mayor Bibb to make Cleveland a sanctuary city. I asked Elizabeth Warren to cite the Third Amendment Quartering Act to constitutionally justify flipping Roe back. I pulled Libertarian heartstrings with bodily autonomy arguments, and I wasn't sure who to even ask, but wondered whether Native American sovereign nations might host clinics like they do casinos.

I also approached Ohio Physicians for Reproductive Rights about placing a single bipartisan ballot issue before the voters to enshrine reproductive rights, including abortion, into the Ohio Constitution. Great minds thinking alike, this was on their agenda too. Thanks to immediate and tireless work by Ohio doctors, lawyers, experts, and activists, this effort sailed through the first set of bureaucratic gauntlets.

In March 2023, the push was on to collect 400,000 to 700,000 signatures statewide, with the necessary five percent of voters from 44 of 88 Ohio counties. Petitions were circulated all over Ohio by hundreds of organizations and tens of thousands of volunteers, including me.

My strategy was to spend the months before the June deadline hitting heavily-attended art events. Pro-Choice tote bag on my shoulder, I proudly and loudly peddled my petition clipboards at *FROM WOMAN* at Lakeland, OAC in Columbus, Third Fridays at CAN Journal, Artists Archives, Summit

PREVIOUS PAGE: Judy Takács, MASALA: Make Abortion Safe and Legal Again, oil on canvas with collage. ABOVE LEFT: Judy Takács, One, oil on canvas with gold leaf. ABOVE RIGHT: Judy Takács, Godfather Trilogy: Mary, oil on canvas with gold leaf.

Artwalk, Art by the Falls…and just before the June deadline, at Chagrin Arts, right on Main Street in Chagrin Falls.

SAVING THE WORLD ONE PAINTING AT A TIME

Chagrin Arts is an organization that loudly and proudly fights for social justice. Their Arts With A Purpose mission tackles difficult issues head-on: wrongful convictions, mental health, veteran support, diversity, equity, inclusion, ethics and excellence—and now reproductive rights.

My mission as an artist is to try to save the world one painting at a time. I have always created feminist works and have now turned my attention to painting and working for reproductive rights.

When Chagrin Arts Executive Director Karen Prasser offered me a pro-choice solo show through election day in November, it was, once again, the magic of great minds thinking alike.

We quickly set dates, and I'm thrilled to say that *Mothers, Women, Children, Choices* will open from 2 to 4 pm Sunday, September 17, at Chagrin Arts, and continue through November 17, just past the November 7 Election Day when reproductive rights will be on the ballot. Gallery events are being planned as of this writing and updated on the chagrinarts.org website.

This solo show will include works from my Goddess Project and beyond. One and Portrait of Joy are Madonna and Child portraits. The motherly bonding, laughter, love, and connection are honored with traditional golden halos for ordinary women and their children.

Paintings from my Godfather Trilogy feature the Virgin Mary and Leda as they navigate the realities of pregnancies they did not choose. Their faces show fear, concern, wisdom, and acceptance. Mary is not the only one with a halo.

My Body, My Decision and Trust Women, are inspired by Michelangelo's David pose and show a classical woman taking down the patriarchy as symbolized by the American flag.

Ban Heartbeat Bills, ATTENTION: OHIO, BANS OFF and self-portraits, The Pledge and MASALA: Make Abortion Safe and Legal Again, are hard-hitting contemporary activism. Hangers, frightening symbols of the post-Roe world we live in, pierce the flags of our lives. Expressive faces, hands, and messages show the concern we all should have as to the state of our reproductive rights in Ohio and the nation.

Mothers, Women, Children, Choices shows that it is *because* we respect all those who can get pregnant…including *children* who can get pregnant… that we are pro-choice. We work toward a society that welcomes parents, children and babies with support and education, food, shelter, healthcare, safety, and respect. We believe that each person can and should decide for themselves, with the advice of their doctor, when or whether to carry a pregnancy to term and have a child. The government should not make these very personal and nuanced reproductive healthcare decisions for you, me, or anyone else.

Judy Takács urges you to vote YES for the reproductive rights amendment on the ballot November 7. Whether you need more convincing or not, I hope you will come see *Mothers, Women, Children, Choices* at Chagrin Arts, September 17 through November 17!

CHAGRIN ARTS

88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

EVENTS

Mothers, Women, Children, Choices: Judy Takács, September 17–November 17. Opening reception 2-4pm Sunday, September 17

WELCOME IN

LUSENHOP FINE ART cordially invites you to visit our new gallery in Cleveland Heights. We will inaugurate the space on September 7, 2023 with a survey of photographs by MacArthur Fellow Dawoud Bey, whose work was the subject of a recent traveling retrospective organized by the San Francisco Museum of Modern Art and Whitney Museum of American Art.

Since 1989, Lusenhop Fine Art has worked closely with committed private collectors and public institutions to place art by nationally recognized American artists—especially African American artists—in good hands. Our museum clients include the Art Institute of Chicago, Brooklyn Museum, Cleveland Museum of Art, Detroit Institute of Arts, Museum of Modern Art, Smithsonian American Art Museum, Studio Museum in Harlem, Tate Modern, Toledo Museum of Art, and Whitney Museum of American Art, among others.

Though Lusenhop Fine Art occasionally represents artists and estates, we are mainly secondary market art dealers, meaning we actively buy and sell art that we acquire from collectors, colleagues, estates and at auction. We invite you to offer us art in all mediums by noted artists whose work you may be considering selling. We offer discreet and professional services related to the private sale and consignment of valuable art.

Please sign up for our e-list and mailing list by sending us your contact information. We send periodic announcements about new acquisitions and exhibitions to your inbox, and occasionally to your mailbox.

UPCOMING EXHIBITIONS

DAWOUD BEY
PHOTOGRAPHS
September and October, 2023

ELIZABETH CATLETT
PRINTS
November, 2023

BLACK GRAPHICS
AFRICAN AMERICAN PRINTMAKERS, 1960 TO NOW
December, 2023

MELVIN W. CLARK
FOUR DECADES OF PAINTING
January and February, 2024

LUSENHOP FINE ART

2248 Lee Road Cleveland Heights, Ohio 44118
312.909.1381 | blackarthistory@gmail.com
Thursday through Saturday 11–5, and by appointment

Work by New CIA Professors Always a Draw at Annual *Faculty Exhibition*

by Michael C. Butz

Dinara Mirtalipova, Bird on a Branch, acrylics on canvas, 48 X 48 inches.

The Cleveland Institute of Art's *Faculty Exhibition* is an annual favorite among Northeast Ohio art enthusiasts that, year after year, remains a fresh experience.

That's due in part to longtime faculty who evolve and experiment within their practices. But, CIA's new faculty also deserve credit. Illustrator and folk artist Dinara Mirtalipova joined CIA's Illustration Department as an assistant professor—and participated in her first *Faculty Exhibition*—in 2022.

"In 2022, I entered my painting, Flight, which illustrates a fictional character flying away on a large bird. It's a gouache on cotton paper and I had it custom framed in a floating frame specifically for the show," Mirtalipova says. "Seeing it on display in Reinberger Gallery among incredibly talented fellow faculty members made me feel like part of the CIA family and community."

The 2023 *Faculty Exhibition* will be on view from August 31 to October 8 in Reinberger Gallery. An opening reception will be held from 6 to 8 pm on Thursday, August 31.

Mirtalipova will have work in this year's show, too. Born and raised in Tashkent, Uzbekistan, and raised in Soviet Uzbek culture, she inhabited Uzbek/Russian folklore that still influences her work. She uses a wide range of materials and tools, like linoleum carving blocks, gouache, acrylics and others. Before joining CIA, she'd been invited to deliver presentations to CIA students.

"I loved the experience so much," Mirtalipova says. "The students were so bright, creative and curious, and the faculty were so welcoming, friendly and nice! I knew teaching here would be a dream."

Reinberger Gallery Director Nikki Woods says work submitted by new faculty like Mirtalipova adds to the wealth of perspectives from faculty who specialize in a range of media and practices.

"We have a number of new faculty who have recently started at CIA and I'm excited to see how their work adds to the breadth of the 2023 *Faculty Exhibition's* focus," Woods says. "There's always something new, fresh and challenging to engage viewers when visiting this show."

Mirtalipova has been impressed by Reinberger Gallery, which she says is "a gem in University Circle."

"The art shown in the gallery is always unique and one-of-a-kind, anything from traditional paintings, to collages and sculptures," she says. "I am also a fan of little nuances, but what's most important is the diversity of artists on display and the constant strive for inclusion."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS:

2023 Faculty Exhibition, August 31 to October 8 in Reinberger Gallery. Opening reception 6 to 8pm Thursday, August 31

2023 Studio Operations Exhibition, August 31

CARTA Exhibition, October 20

Cleveland Print Room Opens ƒ/2 Pop-up Gallery in Ohio City

by Jeff Curtis

Cleveland Print Room's new ƒ/2 pop-up space at City Goods in Ohio City.

As the Cleveland Print Room (CPR) continues to grow, we are happy to announce our first iteration of ƒ/2 (F-stop Two), a community-based pop-up project focused on deepening relationships with the community through exhibitions, educational workshops, partnerships, and experimental programs. ƒ/2, which opened this July, will be creating space for members of the community to engage with artists and photographers and their work throughout the city of Cleveland. ƒ/2 will occupy Hangar #2 at City Goods, 1438 West 28th Street in Ohio City, through December 31.

In September, CPR will begin the yearlong project KIN, a curated experience of exhibitions, workshops, and programs exploring and celebrating Black artists' work with photographic archives. Launching the project, Los Angeles–based photographer Adam Davis is bringing his ongoing Black Magic project back to Cleveland as an artist-in-residence at CPR, where he will make photographic tintypes as part of his goal to create an archive of 20,000 portraits of Black Americans. In partnership with moCa Cleveland and CPR, Davis will also host Story Time at the museum on September 29, the first of many intimate gatherings replicating the communal environment of Davis's studio at the historic St. Elmo Village.

CLEVELAND PRINT ROOM

clevelandprintroom.com
216.802.9441

EVENTS:

ƒ/2 Pop-up Gallery, through December 31 at Hangar #2 at City Goods, 1438 West 28th Street, Ohio City

Story Time with Adam Davis at moCa Cleveland, September 29

CUYAHOGA COMMUNITY COLLEGE **ART GALLERIES** FALL 2023 EVENTS

GALLERY EAST
East Education Center, 4250 Richmond Road, Highland Hills, Ohio 44122
Open Monday through Thursday
10:30 a.m.–3:30 p.m.

NEWNOW2023
Northeast Ohio's premier annual competitive art exhibition, presented by the Artists Archives of the Western Reserve
Sept. 14 – Oct. 26
OPENING RECEPTION:
Thursday, Sept. 14 | 6-8:30 p.m.

TRI-C CREATIVE ARTS ANNUAL FACULTY ART EXHIBITION
A selection of art in a variety of media by Tri-C's art and design faculty
Nov. 16 – Dec. 14
OPENING RECEPTION:
Thursday, Nov. 16 | 6-8 p.m.

GALLERY WEST
Western Campus Library (second floor), 11000 Pleasant Valley Road
Parma, Ohio 44130
Open Monday through Friday
9 a.m.–5 p.m.

A PRECARIOUS SITUATION
Abstract Works by Patty Flauto and Jenniffer Omaitz
Aug. 28–Oct. 12
RECEPTION:
Wednesday, Sept. 13 | 5-7 p.m.

EMERGING ARTISTS SERIES
A group show featuring recent art graduates from Northeast Ohio colleges and universities
Oct. 23–Dec. 7
RECEPTION:
Wednesday, Nov. 1 | 5-7 p.m.

MORE DETAILS: tri-c.edu/artgalleries

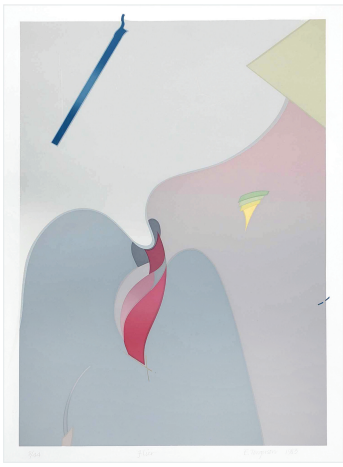
Cuyahoga Community College

CREATIVE ARTS
A TRI-C® CENTER OF EXCELLENCE

23-0677

The Shapes of Abstraction: Context Opens Its Doors

by Christopher L. Richards



LEFT: Jenniffer Omaitz, Internal Logic, acrylic, 2022. RIGHT: Eugenie Torgerson, Flier, screenprint, 1983.

This September, Context opens its space in suite 303 at 78th Street Studios. The gallery and studios are operated by Christopher L. Richards and Justin Brennan. Partnering to develop a new art space, Richards and Brennan have created three new studio spaces and a focused program of exhibitions. The first exhibition, *The Shapes of Abstraction*, features a cast of women artists who work or have worked in Northeast Ohio and opens on Third Friday, September 15. The show provides a glimpse of things to come. "The gallery's primary mission is to explore abstract art in the Cleveland area," Richards states. "We'll be celebrating the region's rich heritage in abstraction, as well as reintroducing artists that have moved away."

Works by Vivien Abrams Collens, Ruth Bercaw, Sarah Esposito, Phyllis Kohring Fannin, Tiara Grayson, Catherine Lentini, Jenniffer Omaitz, and Eugenie Torgerson comprise the first exhibition and span decades of work. The wide range of ideas presented by these artists illustrates both the similarities and differences in approach to abstract image making.

For more information about exhibitions and programs visit contextfineart.com.

CONTEXT FINE ART
1300 West 78th Street, Suite 303
Cleveland, Ohio 44102
contextfineart.com

EVENTS:
The Shapes of Abstraction, opens September 15

RETOLD:
AFRICAN AMERICAN ART & FOLKLORE

NOVEMBER 4, 2023 – MARCH 24, 2024
KARL AND BERTL ARNSTEIN GALLERIES

Willie Cole. *American Domestic*, 2016. Digital pigment print and serigraph on paper. Collection of Wesley and Missy Cochran. 236ColW.2

KNIGHT FOUNDATION · Ohio Arts Council · The Lehner Family Foundation · John P. Murphy Foundation

RETOLD: African American Art & Folklore *is organized by the Akron Art Museum and supported by funding from the John S. and James L. Knight Foundation, the Ohio Arts Council, The Lehner Family Foundation, Mary and Dr. George L. Demetros Charitable Trust, the John P. Murphy Foundation, and the Kenneth L. Calhoun Charitable Trust.*

Museum Hours
Wednesday-Sunday, 11am-5pm
Free Thursdays, 11am-8pm
One South High | Akron, OH 44308 | 330.376.9185 | akronartmuseum.org

AKRON ART MUSEUM

Coming to East Ave: Dara Harper & *2nd Annual MENtor Exhibition*

by Sydney Morris

MENTOR EXHIBITION, SEPTEMBER 9

As we draw this busy season of events to a close, we want all who attend to feel a sense of oneness with their community. One way to make that possible is by showing appreciation to the ones who stood by us through it all. In our September exhibition, we are bringing attention to fathers, brothers, sons, and mentors—who remain shining examples in their community—through the *2nd Annual MENtor Exhibition*.

Last year we brought to light many men who contribute to their neighborhoods through various means, from almost literally building up their community through construction to adding a creative flair to it. This year we are expanding our line-up to include more men who make a difference. We will have an artist who protects and serves his people as a police officer, another who strengthens us to stay active and healthy, and our newest addition who assists small businesses as they grow by helping them market themselves. Let's celebrate these upstanding mentors in September, and every day, for all that they do.

Artist Dara Harper will exhibit her work at East Ave Market and Gallery in October and November.

TIME, TIMES, AND HALF A TIME, OCTOBER

Longtime artist, Dara Harper has an idea to capture 'time' and she displays her vision in her solo exhibition, *Time, Times, and Half a Time*. She identifies the name of her exhibition with the powerful word "infinite." For this exhibition, she uses three elements to help her capture the idea of time. Harper says, "this idea of 'time' is built through the thought process of unpredictable moments of life, the hopes of the imagined, and the application of paint." She expresses her ideas through the use of color theory and layered acrylic paint, which led her to explore non-traditional tools such as masonry instruments and cardboard, resulting in the formation of her work into distinct textures.

Harper will also be adding a digital component to her already extensive and thought-provoking exhibition. She goes on to say, "this component will be through digital projection exhibited parallel to the abstract paintings. In implementing this new work, 'time' will be elevated, prioritizing the awareness of 'time' changes to the viewer." The show will be on view from October into November. Attendees will also be able to view it during the *CAN Journal* Launch Party on November 17. This exhibition will truly be one to experience.

Not only is Dara Harper a talented artist, she also encourages her community to express themselves through art. She opened her long-established store, Art Only Boutique, in 2008 alongside her daughter, Diane L. Johnson. They produce wearable art, contemporary acrylic pieces, and more, and the two develop art curriculums for all ages to enjoy. The mother/daughter duo also co-founded the Akron Black Artist Guild, which finds ways to connect and support artists.

EAST AVE MARKET AND GALLERY

2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market
330.784.4175
Our hours are Monday, Wednesday and Friday from 10 am to 5 pm

EVENTS:

September Second Saturday: 2nd Annual MENtor Exhibition, September 9, noon-5pm
Time, Times, and Half a Time featuring artist Dana Harper, October–November
CAN Journal Launch Party, November 17

Edward E. Parker Museum: Ever Thankful

by Edward E. Parker Museum of Art Staff

LEFT: Mary Addison Carter, Is it really love? and A Mother's unspoken grief. RIGHT: Mary Addison Carter, The Persistent Memory of Colorism, mixed media collage. Mary Addison Carter is a Cleveland-based artist and social justice advocate.

COLLARD GREEN ART AND MUSIC FESTIVAL

We are excited for the return of the annual Collard Green Art and Music Festival. Mark your calendars for September 23. Admission is FREE. Bring the family out for an afternoon of fun filled with art, live music, raffles, face painting, and good food. Vendor booths will be on site selling jewelry, perfume, clothes, and accessories. The Collard Green Cook-Off will be judged, and cash prizes will be awarded for 1st, 2nd, and 3rd places. For $15, you can taste the winning entries and delicious sides, and a enjoy a beverage. Festival hours are noon to 6 pm. To secure vendor space, or to enter the Collard Green Cook-Off, call 216.682.8214.

THE GIFT OF ART

The Gift of Art pop-up art shows are held in the Creative Arts Complex every month. The shows are organized by local artist Walter Allen Rogers and presented by African American Artists of Cleveland. The group would love to increase participation in this community-building showcase. If you are interested in displaying your work, we will provide the necessary connection. The theme for the August show was *Good Health, Fine Art*. Flyers for shows scheduled September through November will be posted to the Cherube Arts Facebook page.

OPEN MIC NIGHTS

We will be hosting Open Mic Nights in the Creative Arts Complex and are calling all poets, musicians and entertainers to sign up. Interested artists please provide your contact information. Food will be available for purchase; cash prizes will be awarded. We plan to begin hosting Open Mic Night in October, although we have only heard from a few interested artists to date. So, we will begin without a full line-up, and hope that marketing and word of mouth will boost turnout. Updates will be posted to social media. Contact the office to sign up or with any questions.

ARTIST SPEAK

Edward Parker curates three galleries in Shinn House, located at Mount Zion Congregational Church in Cleveland. The exhibitions showcase the work of two or three artists, and hang for six weeks. The Sunday following the closing, the artists meet at EEPMOA for an Artist Speak forum: a discussion about art, inspiration, process, and a selected piece of artwork. Light refreshments are served, food is available for purchase, and dessert is free. Artists interested in showing their work should provide a portfolio for consideration.

COLLABORATION

Past engagement in collaborative projects has proven to be a great way to create positive change within our cities and the arts community. We want to do more. If you have an idea for an interactive workshop or educational project, please consider partnering with us. At the Edward E. Parker Museum of Art, we believe in the transformative power of art, and we believe our motto—"Think art for social development"—is a great place to start.

FREE ART CLASSES

In service to the community, we provide free art classes for seniors from 6 to 8 pm every Tuesday and Thursday evening. If you have yet to gain senior status, consider joining us anyway. Students are currently sculpting with clay. Normal business hours for the museum are 10 am to 3 pm Monday through Friday. Come and see us—we would love to have you here. Visitation is available by appointment during off hours.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

EVENTS

Collard Green Art & Music Festival, noon-6pm Saturday, September 23
Free Art Classes, 6-8pm Tuesdays & Thursdays

The Emily Davis Gallery Presents *Easy Prey: Sculptures by Kimberly Chapman*

by Emily Davis Gallery Staff

Kimberly Chapman, Desperately Seeking an Amazon Warrior.

Chapman's porcelain sculptures address the exploitation of women, including issues such as domestic violence, sexual assault, shaming, and the fight for reproductive freedom. Some of Chapman's newest sculptures use the recent Supreme Court decisions as a call to action, seen here in Desperately Seeking an Amazonian Warrior. Through exhaustive research, the artist narrates past and present stories through the female lens, shedding light on dark topics and reminding the viewer that silence is the soundtrack of oppression.

Concurrently, a companion exhibition that builds on Chapman's themes will feature works by regional artists Morgan Bukovec, Katie Butler, Shani Richards, and Gwen Waight.

These four artists utilize their often beautifully-rendered images and familiar found objects to consider underlying concerns of contemporary society.

Easy Prey is on view at the Emily Davis Gallery through October 6.

Chapman's art will also be featured in the exhibition *Eighty-Six Reasons for Asylum Admission* across campus at the Institute for Human Science & Culture at the Cummings Center for the History of Psychology.

MYERS SCHOOL OF ART

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

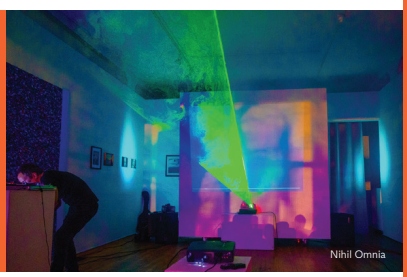
EVENTS:

Easy Prey: Sculptures by Kimberly Chapman, through October 6. Reception 5-7pm Thursday, August 31

Eighty-Six Reasons for Asylum Admission by Kimberly Chapman, through December 2. Opening reception and panel discussion Wednesday, October 4. This exhibit is located at the Cummings Center, University of Akron, 73 South College Street, Akron, Ohio 44325

FOURTH ANNUAL
Cleveland Photo Fest
SEP 1ST - SEP 30TH, 2023

OPENING FRI, SEP 1ST
Gallery Opens at 3PM / Suber Huang Presentation Talk 6-7 PM / Live Music: Shawn Mishak (of Kid Tested) Food & Refreshments

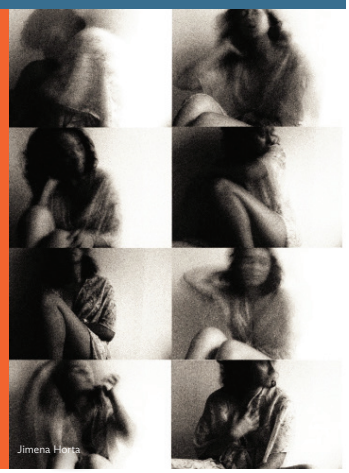


CLOSING FRI, SEP 29TH
3-9 PM / Live Music (TBA), Food & Refreshments

EXHIBITIONS
The CPF: The Cleveland Open PhotoShow / 2nd Annual Volunteer Appreciation Show / Suber Huang: See and Be Seen / Joan Lederer: Diary of a Congolese Asylum Seeker and His Family / Jon Passow: The West...Pinhole Color Landscapes / Jimena Horta: Adentro (Inside)... Self Portraits / Randy Norfus: Student Work with Jazz Musicians

SPEAKERS/SHOWS
Suber Huang, Friday Sept 1st 6-7 PM / Joan Lederer and her Family of Refugees Friday Sept 8th 7-8 PM

Jimena Horta, Friday Sept 15th 7-8 PM / Nihil Omnia: Audio Visual Noiseadelic (Jim Szudy & Shawn Slowburn) Friday Sept 22nd 8-9 PM



CLE PHOTO FEST
clevelandphotofest.org
The Cleveland Photo Fest events are located at the Bostwick Design Art Initiative
2731 Prospect Rd. Cleveland, Ohio 44115

OUR SINCERE APPRECIATION TO OUR MANY FRIENDS AND SUPPORTERS
Bostwick Design ART INITIATIVE

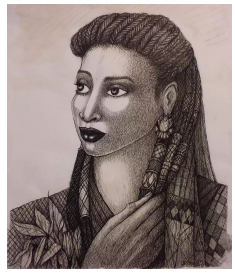
Framed Gallery Presents Austin, Olfus, and Gibson in Fall Shows

Framed Gallery on Waterloo presents two new shows this fall: first introducing Cleveland artist Nathaniel F. Austin, and then showing new works of two artists familiar to the gallery's regulars—Hampton Olfus and Michael Gibson.

Nathaniel F. Austin, Opening October 6

As Nathaniel F. Austin says, "An Artist is a problem solver for an equation that has no definite solution."

Austin's artistic pursuit began early, doodling on church fans and scrap paper during Sunday services when he was a child. He attended both the Cleveland School of the Arts and University of Toledo. His work, he says, is about sharing the realities of the African American experience. "Behind the eyes of a melanated people [lay] the love, joys, sorrows and pains that they (we) commonly inherit," Austin writes.



LEFT TO RIGHT: Works of Nathaniel F. Austin, Hampton Olfus, and Michael Gibson.

Hampton Olfus and Michael Gibson, Opening November 3

Hampton Olfus and Michael Gibson are both familiar to Framed Gallery patrons. Washington, DC, native Olfus has exhibited his "eclectic aesthetic" nationally and internationally. Born in Ontario, Canada, and trained at Sheridan College in Toronto, Gibson "pushes the limits of realism in graphite" drawings.

FRAMED GALLERY
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

EVENTS:
Nathaniel F. Austin, Opening reception 6-9pm Friday, October 6
Hampton Olfus and Michael Gibson, Opening reception 6-9 pm Friday, November 3

McDonough Museum of Art
Youngstown's Center for Contemporary Art

See website for artist ops:
Exhibition Proposals • Emerging Artists
525 Wick Avenue Youngstown, OH 44502 Tuesday - Saturday 11-4 330-941-1400
ysu.edu/mcdonough-museum

Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit the Equal Opportunity and Policy Development & Title IX website for contact information for persons designated to handle questions about this policy.

Ohio Arts Council
Youngstown State University Cliffe College of Creative Arts
MoMA

A Precarious Situation: Abstract Works by Patty Flauto and Jenniffer Omaitz

by Jenniffer Omaitz and Patty Flauto

LEFT: Jenniffer Omaitz, The Tipping Point, acrylic on canvas, 21 ¾ X 32 ¾ inches, 2022. RIGHT: Patty Flauto, Configuration, acrylic on canvas, 15 X 15 inches, 2023.

Tri-C West is pleased to announce *A Precarious Situation*, a compelling two-person abstract art collaborative. The exhibition runs from August 28 through October 12, at Gallery West on the Tri-C campus.

A Precarious Situation challenges our visual footing and asks us to reconsider the art experience differently through formal and temporal qualities, color, space, movement, perspective, and illusion.

Words like dangerous, risky, and perilous easily conjure a personal response to precarious. Insecurities and uncertainties necessitate a need for balance and the abstract work by these two artists reinforces that notion. This exhibit takes us beyond the edge of falling and into a world of conceptual fascination where any hints of realism are left behind, asking the viewer to reconsider instability through art that is captivating and intriguing.

Opening reception from 5 to 7 pm on Wednesday, September 13.

GALLERY WEST

Tri-C Western Campus Library (2nd floor)
11000 Pleasant Valley Road
Parma, Ohio 44130

EVENTS

A Precarious Situation: Patty Flauto & Jenniffer Omaitz, August 28–October 12. Opening reception 5-7pm Wednesday, September 13

Full Color Fall at HEDGE

by Hilary Gent

ABOVE: David King, Picnic Basket, pastel on board, 19 X 32 inches. RIGHT: Mark Howard, Untitled #58 (Red Moon), acrylic on burlap, 32 X 40 X .5 inches, unframed, 2021.

This September, HEDGE Gallery is thrilled to open *IN COLOR*, an exhibition of new work by Mark Howard.

His recent projects include further investigations of abstraction and the interaction of color and shape. Expressive forms reflecting a wide range of emotions are carefully balanced in paintings and collage. While Howard attended the Cleveland Institute of Art from 1981 to 1986, Cleveland artists such as Julian Stanczak, Wenda von Weiss and Ed Mieczkowski influenced his work. It is perhaps now more than ever that Mark Howard is developing a unique sense of abstraction, instilled in him over thirty years ago during his early art career.

In November, HEDGE will feature *Show and Tell-Domestic Narratives*, new paintings by David King.

The inception of King's new series started from a personal perspective, but has evolved into more of a universal reflection on family, allowing interpretation of the stories of both friends and strangers.

King states, "as a father and educator, 'show and tell' has always played an important role in my life. It was my favorite activity in elementary school. I love sharing my stories and hearing everyone's family folklore told through objects and experiences."

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Mark Howard: IN COLOR, September
David King: Show and Tell-Domestic Narratives, November

Way Out Here: No Exit and Heights Arts Explore the Surreal

by Cameron Gorman

BOTTOM: Collaborage logo. TOP: No Exit, photo by Steven Mastroianni.

A spell of the surreal has settled over Cleveland. Cast by No Exit New Music Ensemble and fostered by many partners, including Heights Arts, Year of Surreality is an attempt to unlock the power of freewheeling creativity.

"One of the things that is appealing about dedicating No Exit's entire season to surrealism is that surrealism is not a particular style or medium, but rather an ideology," Artistic Director Timothy Beyer says. "This gives us the opportunity to present things across a wide range of disciplines."

While music plays a large part in surreality, from Dadaist piano to experimental harp, the art isn't only auditory. On August 18, Heights Arts unveiled the first of a series of cross-disciplinary efforts: *Collaborage*. The show, running through October 15, features collaborative work made by four teams of visual artists.

"It's been about a century since the advent of surrealism, and, as an art teacher, it is one of my favorite topics to teach to my high school students," says participating artist Jordan McConnell. "We often talk about it as the precursor to modernism, as it defied the conventions of art at the time and caused a paradigm shift in how art is created, appreciated, and experienced."

In order to spark the imagination—and unlock the unconscious—artists were given games played by surrealists in the years following WWI. Heights Arts' volunteer community teams also provided curated clips of music and literature from which to draw inspiration.

"Surrealism always offers some sense of uneasiness," explains participating artist Jacob Liptow. "By abstracting or misplacing objects that we are familiar with, surrealism creates an uncanny affinity that can both intrigue and unsettle the viewer."

The pieces in *Collaborage* are sure to prove unique: the perfect setting for a No Exit concert and poetry reading in October. But in the land of surrealism, nothing is forever. They'll be auctioned off during the exhibition, allowing bidders to take home the unexpected.

"Surrealism draws directly from the unfiltered imagination, without agenda or obligation," says Steven Mastroianni, participating artist. "This can be a refreshing path for artists bogged down in concepts and social expectations, and can serve to reinvigorate creativity and help in finding their own original voices."

Set your melting watch: this eclectic combination of disciplines, mediums, and visions will make *Collaborage* a must-see exhibition—and the beginning of an unreal year for art.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

Free Gallery Concert: Afi Scruggs, 7pm Thursday, September 14

Ekphrastacy: Artists Talk and Poets Respond to Collaborage and Gregory Johnson, 7pm Thursday, September 21

No Exit's Year of Surreality Performance, 7pm Friday, October 13

Heights Arts Holiday Store, 1pm Friday, November 3

Inspiring Your City, and Keeping a Soul Busy

The multi-mural, multi-media venture known as Inspire Your City continues to grow and evolve with Mr. Soul's ambitions. First reported in *CAN Journal* in Spring 2023, when the first of five murals was completed at Uniek Kreations, 12814 Buckeye Road, the project will eventually result in five murals and a documentary, and its themes are spinning into other current projects. Since that first report, a second mural at 3372 East 93rd Street (near Marah Road) has been completed. A third is in progress, at East 126th and Buckeye Road.

The murals' literacy theme was highlighted in a book giveaway in July, in partnership with Cleveland Public Library, Cleveland Reads, and Literacy in the Hood.

Meanwhile, the theme of inspiration has spilled into an exhibition Mr. Soul curated in Atlanta: *Inspired by … A Message in the Music* featured multiple Cleveland artists, including Mike Miller (Green Light Tattoo), DayzWhun (Red Lion Tattoo), Christa Freehands, Asia Armour, Aldonte Flonnoy, and Jonomadic.

In August, DayzWhun and Mr. Soul brought together a group of artists to celebrate the 50th anniversary of Hip Hop during an Inspire Your City block party at 4030 Studios.

As if all that weren't enough to keep a soul busy, the artist recently completed a series of graphic installations at RTA bus stops in the Union-Miles neighborhood, honoring Black leaders such as Carl and Louis Stokes, Stephanie Tubbs Jones, and Barack Obama. Also in the works: two murals at Cleveland Public Auditorium.

TOP: Mr. Soul at work. BOTTOM: The second completed mural in the Inspire Your City Project, located at 3372 East 93rd Street, near Mara Road.

INSPIRE YOUR CITY

#InspireYourCity
@mistersoul216

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College of Art + Design

SEEKING

works by Ken NEVADOMI

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Ken Nevadomi (born 1939), *Nude*, 1988
Acrylic on canvas, 28 x 20.5 inches

WOLFS

23645 Mercantile Road, Beachwood, Ohio
216-721-6945

wolfsgallery.com

Rebecca Louise Law Installation at Cleveland Public Library

by LAND studio Staff

The Archive, an installation by Rebecca Louise Law, on view through May 2024 at Cleveland Public Library's Brett Hall.

The Cleveland Public Library is in full bloom. British artist Rebecca Louise Law has transformed Brett Hall in the Main Library with one of her signature immersive installations. Law's work is made from tens of thousands of individual flowers and interacts with a building's architecture, while encouraging viewers to wander among different botanical specimens.

Curated and managed by LAND studio, Law's exhibit at Cleveland Public Library is called The Archive. Her otherworldly installations have been created around the world, each unique to their spaces and to the plants, flowers, and other natural objects that comprise each project. The overall effect of her artwork is a mesmerizing experience that integrates the colors and smells of our natural world with the built environment.

Cleveland-based architecture firm Walker and Weeks designed the Main Library, which opened its doors to the public in 1923. Brett Hall is a grand civic space that has recently hosted exhibitions as part of FRONT International, as well as shows celebrating the library's unique collections of Superman ephemera, a traveling exhibit of Shakespeare's influential *First Folio*, and an in-depth exploration of the world of puppetry. Honoring the 100th anniversary of the opening of the Main Library, Law's installation seeks to invite Clevelanders to the downtown campus of their library, as well as attract visitors to experience the artwork.

Critical to Law's process is the engagement of dozens of volunteers who help collect and string the florals and ensure each of her projects is rooted in the community where it's installed. LAND studio has also developed partnerships with local hospitals, funeral homes, and florists who donate plant material that would otherwise become waste.

The Archive is the fifteenth installment of See Also, an annual series of temporary artwork at Cleveland Public Library, supported through the Lockwood Thompson Endowment Fund. Lockwood Thompson was an avid library supporter who believed that the visual arts should be accessible to all people—and that libraries were a perfect venue for connecting people to great works of art.

The Archive will be on display through May 2024. It will be open during library hours (10 am to 6 pm Monday through Saturday) and other special events. For more information about the exhibit and past See Also installations, visit cpl.org/exhibits.

LAND STUDIO

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

EVENT

The Archive: Installation by Rebecca Louise Law, on view through May 2024 at Cleveland Public Library's Main Library, 325 Superior Avenue.

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JOURNAL
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Mansfield Art Center Features Gary Spinosa & Nina Vivian Huryn

by George Whitten

LEFT: Gary Spinosa, Night Ancestor #4, image. Copyright Goshawk Productions. RIGHT: Nina Huryn, Riders On the Storm.

"The most important quality in a work of art does not come from the idea alone, but from the innate communicating power contained and emitted through the object itself. Being charged with emotion, there can exist within an object a radiating energy. This reflects man's sacred capacity to merge spirit into matter and make seemingly intangible tangible…"– Gary Spinosa

Spinosa's sculpture appears to arise from the void of consciousness that exists between dreaming, prayer, and deep spiritual reflection. While any of his work might seemingly be an artifact uncovered in an ancient tomb or shrine, it is clear that these shamanistic characters do not exist in any place other than Spinosa's own manifestations. Meeting with solemn-set eyes, smooth forms, and a reserved tonal pallet, they are quietly resolute, and manifest divine energy. While they are inventions of his own mind, they are universal symbols that any viewer can connect with. *Sacred Forms: The Primordial Image* will feature a collection of Spinosa's work from small stones to larger portals and icons.

In juxtaposition, Nina Vivian Huryn's work tells playful stories of the afterlife. Her cast of mischievous skeleton characters, unencumbered by mortality, seek adventure and amusement which ultimately lead them to fall victim to their own miscalculations. "The technique of leather painting/tooling that I have developed through the years draws the viewer in to examine the illustration, rarely realizing that the substrate is leather. The technique and the incorporated objects take a back seat to the story," says Huryn. *Skeleton Rodeo* will feature swirling carnivals, rodeos, factories, garages, and other present-day American scenes that set the stage for the skeletons to poke fun at the inevitable.

The connecting thread between these artists is not only their friendship, but their shared fascination with life and death and what lies beyond—creating artwork that challenges all of us to examine our own systems of belief with both reverence and humor. This unique exhibition will be on view from August 27 through October 8. A special showing of James L Gossard's documentary film *DIVINE INSTINCT*, a Goshawk Production featuring Gary Spinosa, will be announced.

MANSFIELD ART CENTER

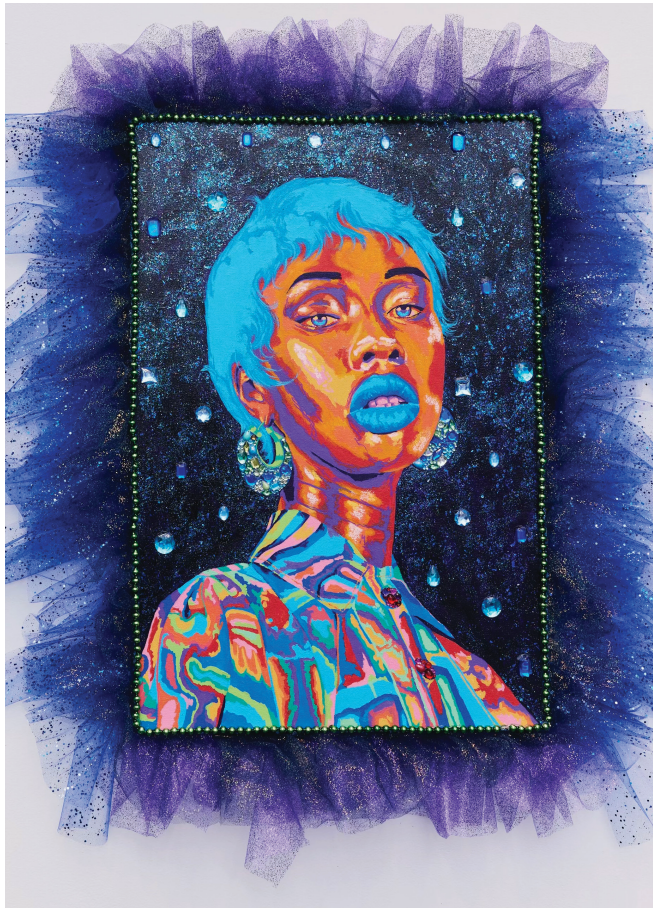
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

EVENTS

Gary Spinosa, Sacred Forms: The Primordial Image, August 27–October 8
Nina Vivian Huryn, Skeleton Rodeo, August 27–October 8
James L Gossard, DIVINE INSTINCT, showing TBA

Crystal Miller: DRMWRLD

by Adam Tully



Works of Crystal Miller, from *DRMWRLD*, on view at Maria Neil Art Project September 1–November 3.

"I dream about a world that accepts me for who I am, fully. A world that not only uplifts but protects the lives of Black people. A place for my Black sisters to thrive and feel empowered. I am compelled to make work about this collective dream, and one day it shall become our reality." – Crystal Miller

Crystal Miller (CIA, '23) brings her opulent and Afrofuturistic lens to Maria Neil Art Project this fall. Just in time for the Waterloo Arts Fest, the gallery will be transformed into a luxuriant, otherworldly landscape full of bright colors and familiar imagery. With intention and purpose, Miller creates an escape from earthly realities by inviting the viewer into an experience that celebrates the freedom to be Black.

Crystal Miller is no stranger to creating, as she's been creating all her life. A recent Cleveland Institute of Art graduate with a focus on painting, sculpture, and expanded media, her two-dimensional and three-dimensional works are a visual feast. The richness of Miller's use of color and texture are equally measured in her ability to present an environment created for—and by—Black women. Strong, textured portraits lined with tulle and other voluminous fabrics are paired with bedazzled mugs, combs, and other miscellany. Miller's desire to elevate the common and everyday showcases the future she wants to represent in her artwork and in reality. She's previously stated that "I want my paintings to hopefully speak to Black people… letting them know they are represented, empowered, and cared for."

You've never met a world like this one. Experience the magic of Black Imaginations starting on Friday, September 1, from 5 to 9 pm.

Learn more about Crystal Miller and her work by following her on social media: crymuseum.weebly.com; Facebook: crystal.miller.338211; and Instagram: @crymuseum.

MARIA NEIL ART PROJECT

15517 Waterloo Road, Unit 1B
Cleveland, Ohio 44110
marianeilartproject.com
marianeilartproject@gmail.com

EVENT

Crystal Miller: DRMWRLD, September 1–November 3

Explore Art & Nature at Our Annual Kozo Harvest & the Morgan Rising Extravaganza

by Morgan Conservatory Staff

LEFT: Rian Brown and Paula Mindes try their hands at paper marbling at the Morgan. RIGHT: Bark stripped from kozo branches, ready to make into pulp.

The Morgan Conservatory continues to celebrate our 15-Year Anniversary with a kaleidoscope of events. Autumn is a prime time at the Morgan as we commemorate a great year with our annual kozo harvest and the Morgan Rising silent auction and benefit party. This fall we will also have three talented artists-in-residence spending time in our studios: Patricia Brett (September 5–October 6), Seiko Tachibana (October 9–30), and Margaret Craig (November 3–December 1).

MORGAN RISING

From 5:30 to 9:30 pm on Saturday, October 7, the Morgan will host a hands-on art party and silent auction in celebration of our 15-Year Anniversary. Join us for a night of live demonstrations of papermaking and letterpress printing, and our annual silent auction! Tickets are $10 for students and $20 for adults. For tickets and more information visit MorganConservatory.org.

ANNUAL KOZO HARVEST

Fall is almost here and our annual kozo harvest is right around the corner!

As the leaves on our paper mulberry (kozo) trees begin to change color, we know that it's nearly time to harvest this fiber for Eastern papermaking. Join us for a community-wide event that serves as a hands-on introduction to the foundation of papermaking. By growing the raw material on site, we not only avoid the sizable expense of importing the fibers from Asia, but also create a self-sustaining cycle of papermaking.

Our fall harvest is expected to be the second weekend of November after the first frost; however, follow our social media for exact dates. This event is family friendly, free and open to all.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Artist-in-Residence: Patricia Brett, September 5–October 6

Living Mentors: A Teaching Artist Exhibition and Artist Spotlight featuring Michaelle Marschall, August 25–September 22. Opening reception 5-8pm Friday, August 25

Artist-in-Residence: Seiko Tachibana, October 9–30

Morgan Rising Fall Benefit, 5:30-9:30pm Saturday, October 7

Book Arts Exhibition: Kaleidoscope–Perspective in Flux, October 20–November 14. Opening reception 5-8pm Friday, October 20

Artist-in-Residence: Margaret Craig, November 3–December 1

Morgan Holiday Market, November–December

Annual Kozo Harvest, mid-November

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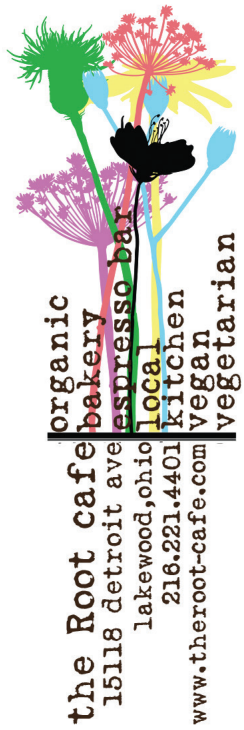

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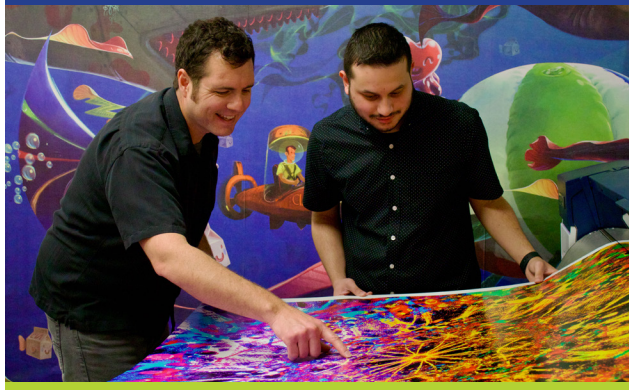


11610 Euclid Avenue
Cleveland OH 44106
CIA

The Screw Factory: Three Decades of Artists and Makers

by Karen Jewell-Kett, Mark Yasenchack and Phyllis Kohring Fannin

LEFT: View of the Screw Factory from the west parking lot. RIGHT: Works by artists of the Screw Factory, with (top right) open studio guests, and (bottom right) artist Phyllis Fannin in her studio.

The Screw Factory Artists in Lakewood are approaching thirty years as a haven and space for Cleveland area artists and makers. We trace our beginnings back to 1994 when a couple of American Greetings artists acquired a studio space in the Lake Erie Building, a sprawling century-old factory complex in the Birdtown neighborhood of Lakewood. They were shortly followed by printmaker Phyllis Fannin, who helped work with the City of Lakewood and the building's owners to begin repurposing portions of the site into an art destination. She still maintains her studio in the building to this day. Growing from the original three artists to at least sixty artists and makers today, our ad hoc artist group is known as the Screw Factory Artists, and boasts ceramicists, metal smiths, sculptors, jewelry and glass artists, woodworkers, painters, photographers and printmakers, as well as art instructors and many other creative entrepreneurs.

The Screw Factory Artists have collaborated to host open studio events in the building, all on a volunteer basis, beginning in 1996 with an annual December holiday show and expanding to the current spring and fall open studios which now welcome thousands of visitors.

Fall is our busiest season with three shows in the lineup. In October, the *Fall Art Show* includes not only the open studios of resident artists and their guest artists, but also a score of visiting artists and makers. In November, Small Business Saturday is more intimate and features resident artists' studios for pre-holiday shopping. December brings the Holiday Market, our biggest event of the year, with more than 45 open studios plus more than fifty visiting artists who fill the two beautiful open warehouse event spaces. Detailed dates and times for each show are listed below. Admission and parking are free for all events.

SCREW FACTORY ARTISTS

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org
Facebook: Screw Factory Artists Lofts

EVENTS

Fall Art Show & Open Studios, 6-10pm Friday, October 27 & 10am-3pm Saturday, October 28
Small Business Saturday, 10am-3pm Saturday, November 25
Holiday Market, 6-10pm Friday, December 15; 10am-6pm Saturday, December 16; 10am-3pm Sunday, December 17

ORANGE ART CENTER

Adult + Youth Art Classes | Open Studio | Workshops | 216.831.5130 | orangeartcenter.org

REVEALing Up-and-Coming Artists at The Sculpture Center

by Sculpture Center Staff

Each year The Sculpture Center invites early career artists of the greater Ohio region (Ohio, Michigan, Indiana, Kentucky, West Virginia, Western Pennsylvania, Western New York, or Ontario, Canada, by birth, residency, or education, but need not be currently residing in the area) whose practice includes sculpture, installation, mixed and expanded media, relational aesthetics, and performance to apply for inclusion in its annual Revealed Early Career Artist Series. Revealed awards artists in the first ten years of their career the opportunity to create work for a solo show.

This keystone program of The Sculpture Center, now in its 33rd year, fosters and promotes the careers of exceptional sculptors during the first ten years of their profession. Four to six artists are selected annually by a diverse exhibition committee for one-person, eight-week-long, full-gallery exhibitions of new work.

As part of The Sculpture Center's commitment to racial equity and inclusion, we actively seek to include BIPOC candidates, LGBTQ+ applicants, and historically-underrepresented individuals in our exhibition series.

Visit sculpturecenter.org/callartists/ to sign up for our open call announcement, which will occur late this fall!

SCULPTURE CENTER
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
info@sculpturecenter.org
Always free!

ABATTOIR

Gianna Commito
Opening Saturday, September 9th

Audra Skuodas
Opening Saturday, October 14th

Nydia Blas
Opening Saturday, November 18th

Abattoir Gallery is a space for contemporary art with a mission to showcase the best regional art in a national context, open Thursday–Saturday from 12–5pm.

abattoirgallery.com | 3619 Walton Avenue, Cleveland, Ohio | abattoirgallery

Patricia Zinsmeister Parker Does It Her Way at Summit Artspace

by Grace Carter

Over the course of her decades-long career, Patricia Zinsmeister Parker has defined, on her own terms, what it means to be a successful female artist.

Zinsmeister Parker's career-spanning exhibition, *I DID IT MY WAY*, is currently on view in Summit Artspace's Betty and Howard Taylor Main Gallery. Born in Cleveland in 1934, she earned her BFA in painting in 1973, MA in 1975, and MFA in painting in 1981, all from Kent State University. She lives and paints at her home in North Canton. Her work has been collected and exhibited by galleries, museums, corporations, and universities in Ohio and beyond.

Her artistic career began when she took Saturday art classes at the Cleveland Institute of Art, and Zinsmeister Parker continues to actively create new work to this day. She embraced the "Bad Painting" movement in the 1970s and was the only female painter represented in the Cleveland Museum of Art's *The Invitational: Artists of Northeast Ohio* exhibition in 1991. She is a founding member and archived artist of the Artist Archives of the Western Reserve, and has also been honored by the Senate of the State of Ohio and inducted into the Hall of Fame for her contributions and achievements in the field of visual art.

Zinsmeister Parker's autobiographical retrospective at Summit Artspace surveys her work over the past fifty years, primarily in realism and abstraction. She hopes this exhibition underscores her diverse oeuvre. "Being a painter in Northeast Ohio has made it possible for me to develop my personal, sometimes idiosyncratic vision. Not everyone likes or approves of my vision or even maybe understands it. But it's all I know, and I don't always have a choice about the content of my paintings. Intuition is a non-chartered, unregulated trait, and, if anything, my work is intuitive," Zinsmeister Parker said.

Her audience must be open to interpreting her imagery through the lens of their own experiences. "And perhaps find a commonality that permits them to look twice and in doing so be willing to accept my concepts and ideas of what is art," she adds. "The last thing I would ever want to do is to assert my interpretation of my own paintings on an audience because I think that's an irrelevant part of the contract between artist and viewer."

Portrait of Patricia Zinsmeister Parker, by Herb Ascherman, Jr.

Looking back on her impressive career, Zinsmeister Parker's advice to emerging artists is the last thing she wanted to hear as a student at Kent State. "My frustration with my professors was to hear the phrase, 'just keep working.' I always wanted to hear more specific guidance and it never came. And now, after all these many years, my advice to young, aspiring painters is 'just keep working.' It's the only way to learn how to paint!"

View *I DID IT MY WAY* at Summit Artspace on Fridays from noon to 7 pm and Saturdays from 11 am to 5 pm through September 16.

SUMMIT ARTSPACE

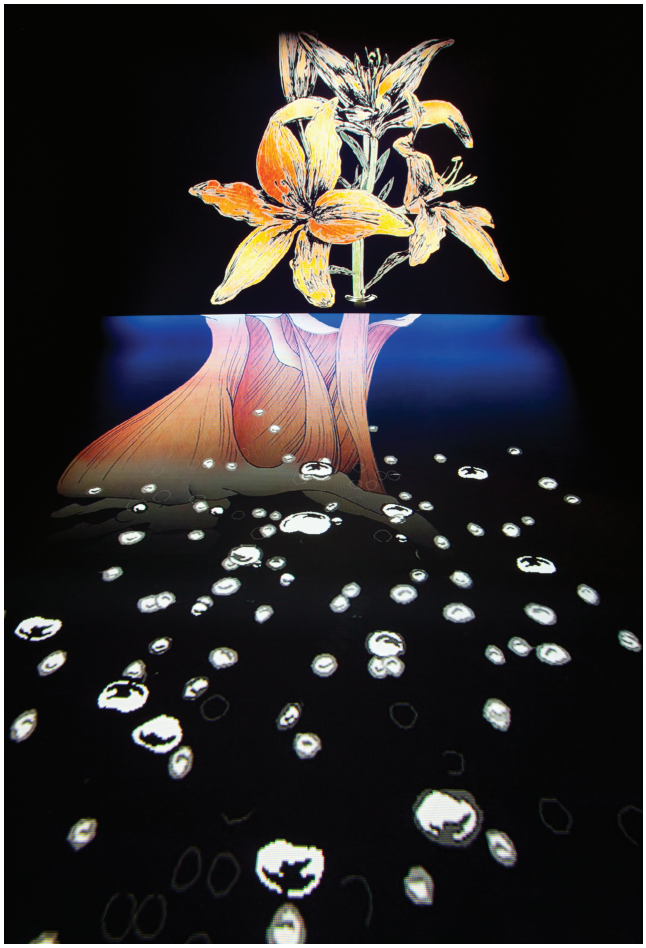
140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

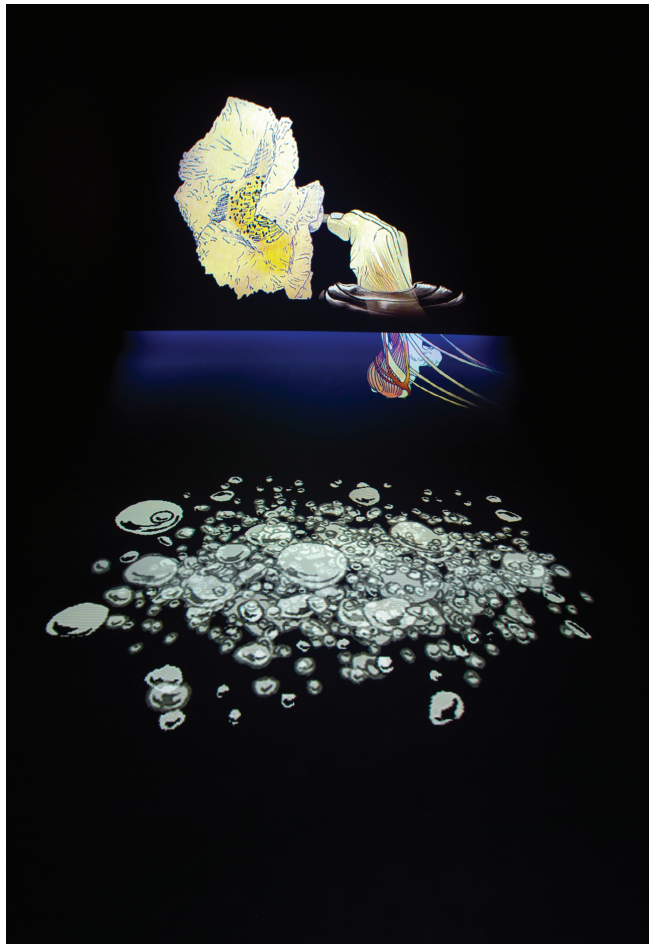
EVENT

Patricia Zinsmeister Parker: I DID IT MY WAY, through September 16

The Cleveland Museum of Art Takes Ownership of Transformer Station and Opens Immersive Art Experience by Japanese Artist Tabaimo

by Jacqueline Bon



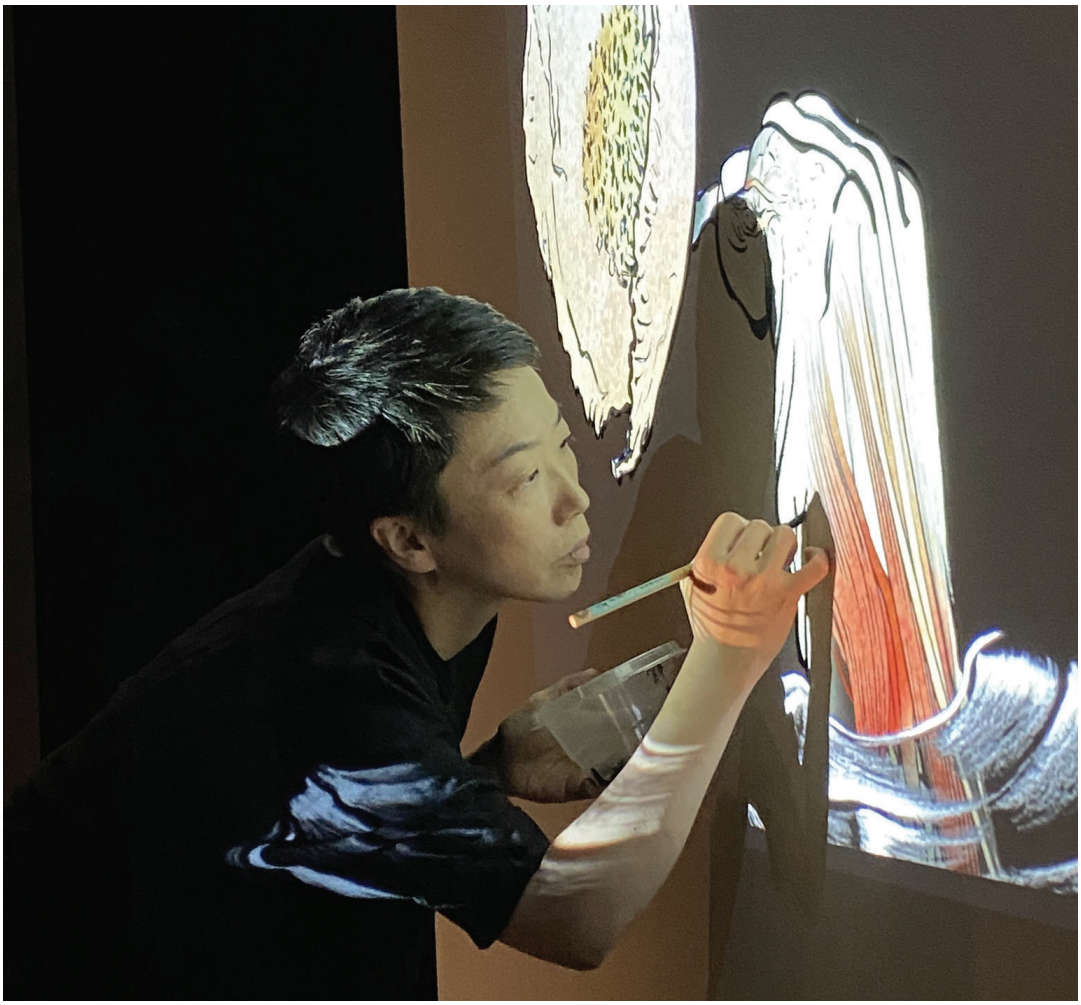


ABOVE, LEFT AND RIGHT: Blow, four-channel, immersive video installation, 2012. Installation views at the Cleveland Museum of Art's Transformer Station. FACING PAGE: The artist, Tabaimo, creating a site-specific drawing at Transformer Station. Images courtesy of the Cleveland Museum of Art.

Transformer Station has begun its next chapter. In July, The Cleveland Museum of Art (CMA) assumed ownership, management, and daily operations. In this new era, Transformer Station serves as a Near West satellite location for CMA exhibitions and programs, offering contemporary art installations, presenting the work of emerging artists, time-based media, live music, and dynamic social experiences in Ohio City's Hingetown neighborhood.

The museum's goal for Transformer Station is to reach an even larger, younger, and more diverse audience, doubling down on its mission to provide transformative experiences through art, for the benefit of all the people, forever. Transformer Station will also help fulfill CMA's promise to serve as a social and intellectual hub, providing a venue for experimentation in a manner that is most impactful for the community, while complementing the museum's work with families at its Community Arts Center (CAC) in the nearby Clark-Fulton neighborhood.

Founded in 2011 by philanthropists and art collectors Fred and Laura Bidwell, Transformer Station opened in 2013 and has hosted special exhibitions, programs, and events in partnership with CMA over the past decade. The Fred and Laura Ruth Bidwell Foundation promised the facility and property as a gift to the museum shortly after it was founded in 2011. This gift was originally intended to take place in December 2026, but given the ongoing and successful working relationship, the transfer was expedited to



take place this year.

"It has been our privilege and pleasure to share works from our collection and commission exhibitions that have empowered the ideas of scores of artists and provided an essential platform for the growth of their practice," said Laura Bidwell. "We know that the Cleveland Museum of Art will continue to make Transformer Station a place where artists and art lovers can share innovative ideas and celebrate creativity long into the future."

The CMA's inaugural exhibition as owners of the space is *Blow*, a time-based exhibition by Japanese artist Tabaimo, which fuses traditional Japanese art forms with contemporary digital animation. A pioneering video artist, she created *Blow* as a four-channel, immersive video installation that blurs lines between fantasy and reality.

"Although this work came into the collection in 2012, we have not yet had an opportunity to display it. Visitors will be immersed in a fantastical world of floating projections that move through a darkened space. Tabaimo's animations draw on contemporary manga and anime, as well as nineteenth-century Japanese woodcut prints, so there is a nice connection between this work and the CMA's historical holdings," said Nadiah Rivera Fellah, associate curator of contemporary art.

The open-ended, fragmentary nature of the piece is intentional, as the artist often draws from personal experiences and emotions, but Tabaimo says, "I leave fifty percent up to the viewer. The core of my work is something to be thought through, experienced."

Upon entering the immersive exhibition, visitors are transported to a constructed world of the artist's creation. Animated bubbles, fragmented body parts, and various plants float through space in a five-minute looped video. Using a kind of printmaking technique that recalls the artist's inspiration from Japanese woodcut prints, she often layers different drawings to create her digital videos. The accompanying audio, which mimics the dripping and rushing of water, is an acoustic collage of digitally-invented sounds.

On view in the Crane Gallery is another work by Tabaimo, *The Obscuring Moon* (2016), which draws on the artist's inspiration from traditional Japanese prints, taking it to animated, fantastical ends. *Blow* and *The Obscuring Moon* are on view at Transformer Station until February 3, 2024.

TRANSFORMER STATION

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

EVENT

Blow and The Obscuring Moon, through February 3, 2024. Admission: FREE. Fall hours: noon to 7pm Wednesday through Saturday

Tricia Kaman, Winner of the 2023 Governor's Awards for the Arts "Individual Artist Category"

by Riki Thierfelder

LEFT: Artist Tricia Kaman in her studio. Photo by Yulia Grenoderova. ABOVE RIGHT: Tricia Kaman with State Representative Oelslager. BELOW RIGHT: Tricia Kaman (center) with Governor's Award creator, artist Brian Robinson (left) and Donna Collins, executive director of the Ohio Arts Council.

A tradition since 1971, the Governor's Awards showcase and celebrate exceptional Ohio artists, arts organizations, arts leaders and patrons, and business support of the arts. Award recipients are presented with the only arts award in the state that is conferred by the governor. Awardees were honored during a ceremony on May 17 in Columbus.

Cleveland-based portrait and figurative artist Tricia Kaman has spent much of her fifty-plus-year career balancing her time in the studio with her business, Kaman's Art Shoppes. But her love of art was sparked in the classroom.

"It all started in kindergarten," said Kaman. "I couldn't wait to get to the easel, and it was a new experience for me. I loved it, and I was very shy. But I built up the courage to ask my teacher if I could have a turn the next day."

From there, Kaman's love of the arts continued to grow. She grew up in Sandusky, near Cedar Point. On family visits to the amusement park, Kaman was drawn to the quick-sketch artists, and at fifteen, she started working on the park's midway. She returned as a sketch artist for the next five summers.

After moving to Cleveland, Kaman got a call from the owner of Geauga Lake asking if she would start a seasonal portrait stand there. She said yes, marking the beginning of Kaman's Art Shoppes. Today, the business has stands and artists working in 55 theme and amusement parks across the United States.

Because of the seasonal nature of the park work, Kaman was able to spend the winter months in the studio, working with oil and pastels to bring her subjects to life. Her artwork has been included in shows and exhibitions nationally and internationally. She's also continued to hone her craft through attending workshops and classes. Through both her studio and business, Kaman has had the opportunity to mentor and inspire thousands of artists in Ohio and around the country.

See the Ohio Arts Council's Tricia Kaman Tribute Video from the Awards Luncheon at vimeo.com/830346016.

TRICIA KAMAN STUDIO/GALLERY

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

EVENTS

Little Italy's Holiday Art Walk, December 1–3

Wave; Jason Antol

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Fall 2024 Cohort Deadline
February 1, 2024

www.kent.edu/art

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STUDIO M
MASSILLON MUSEUM

Ish Ishmael:
Manifestations of the Dystopian Reverie
September 30–November 12
LENS-BASED INSTALLATION

American Paradox
Giclée print, 2021

Elena Masrour:
Bingo, I'm the King, Now!
November 30, 2023–
January 14, 2024
INK DRAWINGS

I'm Starving and Ready to Eat Anything
India ink, 2022

90 MASS MU

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MassillonMuseum.org
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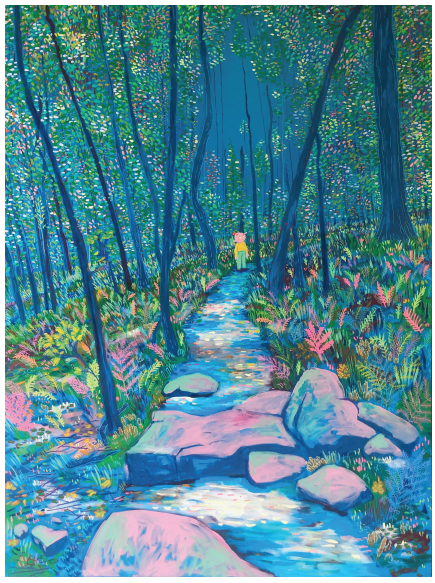
Contemporary Debris & 52nd Annual Juried Art Exhibition at Valley Art Center

by Valley Art Center Staff



LEFT: Artist Ron Shelton will create from recycled materials as a part of *Contemporary Debris*. RIGHT: The Forest, by Will Wilson.

Valley Art Center is thrilled to announce its upcoming exhibition, *Contemporary Debris*. This invitational group show will present a remarkable assortment of artwork created with recycled materials, curated by Valley Art Center Assistant Director and Gallery Manager Julie Polsinelli and The Gallery at Lakeland Community College Gallery Coordinator/Exhibition Curator/ Installation Designer Mary Urbas. The exhibition will showcase the extraordinary talent of Northeast Ohio artists who embody the spirit of creativity, resourcefulness, and environmental consciousness.

From sculptures meticulously crafted from scrap metal to intricate collages assembled from found objects, the participating artists have pushed the boundaries of creativity and demonstrated the incredible potential of repurposed materials. By finding beauty in what society has discarded, these artists implore viewers to reconsider their relationship with the objects they cast aside.

"Throughout art history, secondhand objects and found objects have played a significant role in artistic expression. Artists have long recognized the beauty and potential of repurposing everyday items, breathing new life into discarded materials," says co-curator Julie Polsinelli. "From Marcel Duchamp's 'readymades' in the early twentieth century to the pop art movement's elevation of consumer objects, artists have sought to redefine the boundaries of art by incorporating these unconventional elements. By incorporating secondhand and found objects, artists infuse their work with layers of history and personal narratives, challenging viewers to reconsider the value and meaning of the objects that surround them."

As a part of *Contemporary Debris*, Valley Art Center's façade will be adorned with a stunning recycled wall sculpture, from Ron Shelton, which will have a second life following its creation in Riverside Park in April. Shelton, a Cleveland-based artist known for his remarkable sculptures made from recycled materials, brings his talent and passion for environmental sustainability to this project. For the full list of artists and more information on this exhibition, please visit valleyartcenter.org.

Valley Art Center also cordially invites artists within 250 miles of Chagrin Falls to submit their artwork for consideration in the *52nd Annual Juried Art Exhibition*. Over $3,500 in cash will be awarded for Best of Show; 1st, 2nd, and 3rd Place; and several community-sponsored awards. The submission period closes on October 6; find comprehensive information and submission guidelines at valleyartcenter.org/calls-for-artists. Then, please join us for our most prestigious annual exhibition of the year as it runs from November 3 through December 13.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

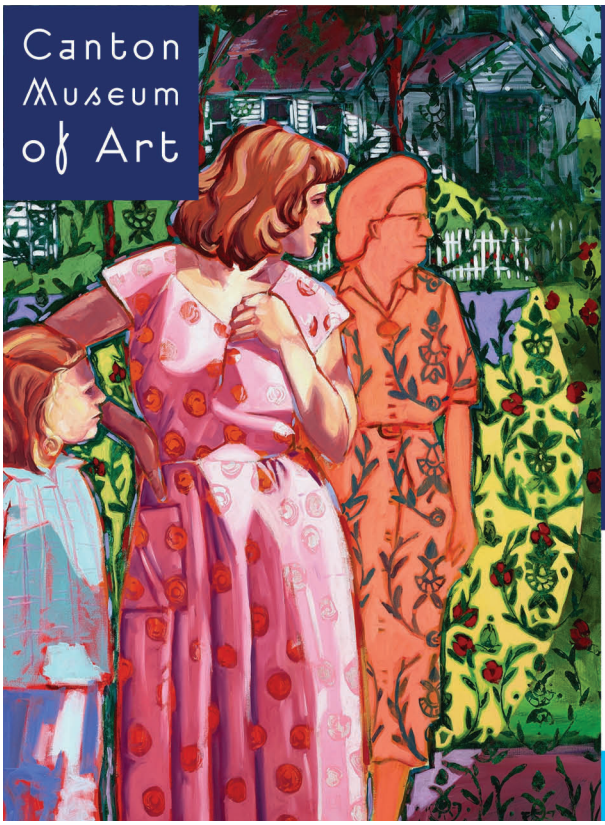
EVENTS

Contemporary Debris, Opening reception 6pm Friday, September 8

Call for Artists Closes: 52nd Annual Juried Art Exhibition, 4pm Friday, October 6

52nd Annual Juried Art Exhibition, November 3–December 13. Opening reception 6pm Friday, November 3

Canton Museum of Art



Family Album: Our Stories

On-view August 22nd through October 29th, 2023...

Amy Pleasant is a Seattle figurative painter, born and raised in Ohio. Her work examines the most common of experiences; family, life transitions and generational change. Amy's early figurative paintings integrated shape and pattern and were rooted in vintage photographic images. In this CMA original exhibition, ***Family Album: Our Stories***, Amy Pleasant reflects the nostalgia of family moments, matriarchs, spaces and neighborhoods.

Additional Fall Exhibits...

Human/Nature: *The Trompe L'oeil Constructions of Ron Isaacs*

Legacy: *Getting to Give, Giving to Get*

An American Journey: *Watercolor Achievements from the CMA Collection*

Image: *Legacy*, 2016. Amy Pleasant. Acrylic on canvas. 40 x 48 in.

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cantonart.org / 1001 Market Ave N.

John W. Carlson

Set the Twilight Reeling

September 16–November 12, 2023

PAINTINGS, PRINTS, DRAWINGS, AND OBJECTS

RECEPTION: Saturday, September 16, 5:30–8:00 pm • Free

CARLSON CONVERSATION: Thursday, September 28 • 6:30 pm • Free

RHYTHMS CONCERT: Thursday, September 28 • 7:30 pm • $12 ($10 MassMu member)
Austin Walkin' Cane • Cody Martin, opener

EXHIBITION CATALOG: Available at MassMu

MassillonMuseum.org
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Drawing #49, charcoal and paint on paper

Zygote's BIPOC Residency Now in Its Third Year

by Nell Simons, Zygote Arts Nonprofit Management Intern

Print by 2022 Fellow, Sydney Jefferson.

In May 2021, we hosted our first cohort of BIPOC residents in what was initially a one-month program, designed to give local artists of color the opportunity to expand their artistic practice into the printmaking realm. Now, two years later, the program has evolved from a one-month residency to a three-month fellowship, with pending funding for a year-long fellowship in 2024. Based on feedback from alumni residents, we have expanded the duration to give artists more time for instruction and experimentation with different printmaking processes. The fellowship typically results in a body of work, and helps artists develop long-lasting and meaningful relationships with the Zygote community. Fellows are paired with mentors and teaching artists to support the fellow's individual goals. In biweekly check-ins Zygote's residency coordinator, Michael Whitehead, discusses the artist's progress and needs. In 2021 and 2022, the program culminated in a group exhibition. Under the guidance of Brittany Hudak, Zygote's gallery manager, and with input from residency advisors, the artists installed the work created during their residency in Zygote's gallery. The 2022 group exhibition, *Transmutations* (shown in March of 2023), sold close to $4,000 of artwork.

Maintaining many of the core elements of the inaugural residency, the current updated format will allow artists to strengthen their abilities within the printmaking medium while bolstering their ties to fellow artists, staff, and the larger artistic community rooted in Cleveland. Most of the fellows go on to serve as paid jurors on future iterations of the fellowship, are invited to work as Zygote teaching artists, become Zygote studio artists, and maintain long-term relationships with the Zygote community.

The deadline to apply to the Fall 2023 BIPOC Fellowship is September 1. Zygote will be announcing the 2024 Open Call later this fall. The selected fellows will receive 24/7 studio access, twenty hours of instruction with Zygote staff/teaching artists, a yearlong Zygote membership, and a $500 stipend. At the end of this year, the spring and fall cohorts will once again collaborate to envision a collaborative exhibition of their work. The exhibition is scheduled to open in March 2024.

For more information, please visit zygotepress.org/awarded-residencies.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

EVENT

Open Call for Fall 2023 BIPOC Fellowship, deadline: September 1, duration: October 3–December 12

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MEMBERS

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
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3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Akron Black Artists Guild
@abaguild
abaguild.org

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery
2171 Murray Hill Road
Cleveland, Ohio 44106
Amoregallerycleveland.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

The Artseen Gallery
5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House, Inc.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Article/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

Artists of Tower Press
1900 Superior Avenue E., Suite 119
Cleveland, Ohio 44114
Instagram: @artistsoftowerpress

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

Assembly for the Arts
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
assemblyCLE.org
216.575.0331

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Avenue
Cleveland, Ohio 44115

Cain Park Feinberg Gallery
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts
88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 Saint Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
Cleveland, Ohio
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity

Context
1300 West 78th Street, Suite 303
Cleveland, Ohio 44102
contextfineart.com

La Cosecha Galeria
4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street, Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44110
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

E11even2 Gallery
1300 West 78th Street, Suite 112
Cleveland, Ohio 44102
thepopshop@gmail.com

East Ave Market and Gallery
2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard, Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Studio
31022 Lake Road
Bay Village, Ohio 44140
440.503.3533

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Future Ink Graphics
at the Pivot Center for Art, Dance and Expression
2937 West 25th Street
Cleveland, Ohio 44113
art@futureinkgraphics.com
Instagram: @fig_futureinkgraphics
Facebook: Future Ink Graphics
Café Social Latinoamericano:
cafesocialcoffee.com

The Galleries at Cleveland State University
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Gallery 202
78th Street Studios, #202
1305 West 80th Street
Cleveland, Ohio 44102
gallery202cle.com
216.407.3685

Gallery at Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Gallery East at Tri-C
4250 Richmond Road
Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Gallery West at Tri-C
Tri-C Western Campus Library (2nd floor)
11000 Pleasant Valley Road
Parma, Ohio 44130

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti HeArt
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

HEDGE Gallery
1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Judson Smart Living Howson & Streeter Galleries
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collections and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art
1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

KINK Contemporary
15515 Waterloo Road
Cleveland, Ohio 44110
KINKcontemporary.com

LAND studio
1939 West 25th Street Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loganberry Books Annex Gallery
13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
loganberrybooks.com
216.795.9800

Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maker Town
makertownusa.com
info@makertownusa.com
Instagram: @maker_town
Facebook: @makertownapp

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Peninsula Art Academy
1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

Prama Artspace
5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
Facebook: Prama Artspace
Instagram: @prama_art_space
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sam Roth
Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

Sankofa Fine Art Plus
11401 Saint Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org
Facebook: Screw Factory Artists
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
info@sculpturecenter.org

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue Suite 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace
140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Susie Frazier
1305 West 80th Street Suite 117
Cleveland, Ohio 44102
susiefrazier.com
info@susiefrazier.com
Instagram: @susiefrazier

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road Suites 2 & 4
Cleveland, Ohio 44110
Wbusta@sbcglobal.net
216.401.2752

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

WOLFS
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon and John Michael Zayac

Fall 2023 Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, we encourage you to check with galleries for current protocols. Some in-person indoor events require proof of vaccination or a negative test, and some continue to, or will again, require wearing facial covering.

These listings are based on announcements from each presenting organization at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the *CAN Weekly* e-newsletter for the most up-to-date information. To subscribe to the free ***CAN Weekly***, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH AUGUST 27

As the World Weds: Global Wedding Traditions
KENT STATE UNIVERSITY MUSEUM

THROUGH AUGUST 30

Down on the Farm: Members of the Photographic Arts Society of Northwestern Pennsylvania
STELLA'S ART GALLERY

THROUGH SEPTEMBER 1

Douglas Max Utter: Family Life and Other Fancies (Paintings Then and Now)
HEDGE GALLERY

THROUGH SEPTEMBER 2

We're Here, We're Queer Letterpress Show

Co-organizers of Zygote's *We're Here, We're Queer*, Brittany M. Hudak and Brittany Gorelick, brought together nearly three dozen printmakers from across the country and Canada who self-identify as queer to fill the gallery with work expressing their identity through letterpress printing. The more-than-500-year-old process is deployed to address a range of topics both contemporary and age-old. The show also pays tribute to queer activists/printmakers who set the stage for today's activism, back in the fraught era of HIV/AIDS and the angry backlash to gay visibility, which is sadly having a resurgence today.

ZYGOTE PRESS

THROUGH SEPTEMBER 3

Spring Art Studio: Bahar Ghasemi
LOGANBERRY BOOKS ANNEX

THROUGH SEPTEMBER 8

BIGGEST BIG @SS @RT SHOW
GALLERY AT LAKELAND COMMUNITY COLLEGE

THROUGH SEPTEMBER 9

Bazaarbeque Group Exhibition
KINK CONTEMPORARY

THROUGH SEPTEMBER 10

A Splendid Landscape: Paintings from Royal Udaipur
CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 16

Patricia Zinsmeister Parker: I DID IT MY WAY

The Art of Rex Mitchell

The Art of a Lifetime: Joseph T. Dick

Human Nature: Group Exhibition

Disorganized Attachment: Debra DeGregorio
SUMMIT ARTSPACE

THROUGH SEPTEMBER 17

Imagining Rama's Journey
CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 17

Hilary Gent: Waters of Motherhood
Reception 5-7 pm September 9
MASSILLON MUSEUM

THROUGH SEPTEMBER 23

The Smoker's Etiquette: Social complexities at a designated smoke table

With Cleveland Heights' Cain Park extending its season into mid-September, a long overdue move, you still have time to catch this group show in its Feinberg Gallery. It explores the connections and friendships forged by a group of people who are seen somewhat as outcasts—smokers—relegated to offsite, outside and out-of-the-way areas to do their dirty deed. In particular, the show, organized by Cleveland Institute of Art student Daly Horton, takes as its subject the regulars in the designated smoking space behind CIA through various mediums. The artists/participants look at the positive social habits that emerge from a habit perceived as bad and what it can teach people about interacting in other spaces.

FEINBERG GALLERY AT CAIN PARK

THROUGH SEPTEMBER 24

Keith Haring: Against All Odds

AKRON ART MUSEUM

THROUGH OCTOBER 7

Barbara Martin: Now and Then

BAYARTS SULLIVAN FAMILY GALLERY

THROUGH OCTOBER 8

Nowstalgia

KAISER GALLERY

THROUGH OCTOBER 15

Collaborage

HEIGHTS ARTS

THROUGH OCTOBER 22

Material and Immaterial in Korean Modern and Contemporary Art

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 29

Family Album: Our Stories

Human/Nature: The Painted Trompe L'Oeil Constructions of Ron Isaacs

Legacy: Getting to Give, Giving to Get

An American Journey: Watercolor Achievements from the CMA Collection

CANTON MUSEUM OF ART

THROUGH OCTOBER 29

Love Gardens / Forbidden Fruit

CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 5

When Salt Was Gold: Yangzhou, City of Riches and Art

CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 22

The First Annual CSU Office of the President Exhibition

Presenting art work by students, chosen by faculty members and displayed in the office of CSU president Laura Bloomberg.

CLEVELAND STATE UNIVERSITY

THROUGH NOVEMBER 26

Everlasting Plastics

Featuring work by Xavi L. Aguirre, Simon Anton, Ang Li, Norman Teague and Lauren Yeager, curated by Tizziana Baldenebro of SPACES and Lauren Leving of moCa Cleveland

US PAVILION BIENNALE ARCHITETTURA, VENICE

THROUGH DECEMBER 2

Kimberly Chapman: Eighty-Six Reasons for Asylum Admission

Panel discussion + curator's tour

Reception October 4

INSTITUTE FOR HUMAN SCIENCE & CULTURE, UNIVERSITY OF AKRON CUMMINGS CENTER

THROUGH DECEMBER 3

Native North American Textiles

Ancient Andean Textiles

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 10

Animals in Japanese Art

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 12

Anthropocene Aesthetics

Variables: An Exercise in Close Looking

What's in a Spell? Love Magic, Healing, and Punishment in the Early Modern Hispanic World

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 16

Joseph O' Sickey in Retrospect: Artists Archives of the Western Reserve Satellite Exhibition

HUNTINGTON CONVENTION CENTER

THROUGH DECEMBER 23

Anna Von Mertens / Henrietta Leavitt: A Life Spent Looking

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 7, 2024

A soft place to land

Don't mind if I do: organized in collaboration with Finnegan Shannon

Juntos (Together): presented with the Julia de Burgos Center

Nina Chanel Abney: Cafeteria 2

MOCA CLEVELAND

THROUGH JANUARY 7, 2024

Everything Is Stardust: Artmaking and the Knowability of the Universe

ALLEN MEMORIAL AT MUSEUM

THROUGH JANUARY 28, 2024

Egyptomania: Fashion's Conflicted Obsession

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 28, 2024

Shared Art: Wendy Red Star

ALLEN MEMORIAL ART MUSEUM

THROUGH FEBRUARY 3, 2024

Tabaimo: Blow & The Obscuring Moon

CMA's first show as owner of the Transformer Station is a time-based installation by Japanese video artist Tabaimo called Blow, which uses both traditional Japanese art forms and digital animation to create a four-channel immersive work that erases the boundaries between reality and fantasy. CMA acquired the work in 2012. It will also be showing the artist's 2016 piece, The Obscuring Moon.

Admission: FREE

Fall hours: noon-7 pm Wednesday–Saturday

TRANSFORMER STATION/CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 4, 2024

Amanda D. King: Locusts

In February 2021, King lost her grandfather to COVID-19. She documented his sickness and how his death and the engulfing pandemic affected her family. She uses the Christian imagery of locusts to contextualize the pandemic, both its global reach and its immediate, personal impact, and uses photography to depict feelings of grief and spirituality, and place those within the scope of history.

AKRON ART MUSEUM

THROUGH MARCH 10, 2024

Colors of Kyoto: The Seifū Yohei Ceramic Studio

CLEVELAND MUSEUM OF ART

THROUGH MAY 12, 2024

Land Jam: Featuring Ohio Artists Natalie Lanese & Andrea Myers

AKRON ART MUSEUM

THROUGH MAY 2024

The Archive: Installation by Rebecca Louise Law

BRETT HALL, CLEVELAND PUBLIC LIBRARY MAIN LIBRARY

THROUGH AUGUST 4, 2024

Liturgical Textiles from Late Medieval Germany

CLEVELAND MUSEUM OF ART

AUGUST

25 **CAN Journal Fall Issue Launch Party**
INVIGORATE HOUGH

25 **Living Mentors: A Teaching Artist Exhibition and Artist Spotlight featuring Michaelle Marschall**
Opening reception 5-8 pm
Through September 22
MORGAN CONSERVATORY

25 **Hasu Patel: Mystical Ragas**
7:30-9 pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

26 **Louis Ross: The Memory Project**
Through September 30
ARTICLE/ART IN CLEVELAND

26 **Cleveland Photo Fest Cleveland Open**
Submissions accepted 10 am-5 pm August 26 & 27
BOSTWICK DESIGN ART INITIATIVE

26 **Pansy Power: Queer Print + Zine Fair**
Noon-4 pm
Outside Zygote Press; free and open to the public
ZYGOTE PRESS

26 **70th Anniversary: Then & Now**
Reception 6-8 pm
Gallery talk by Michael Verne 7:15 pm
VERNE COLLECTION

27 **Gary Spinosa & Nina Vivian Huryn**
Through October 8
MANSFIELD ART CENTER

28 **A Precarious Situation: Abstract works by Patty Flauto and Jenniffer Omaitz**
Opening reception 5-7 pm September 13
Through October 12
GALLERY WEST, TRI-C

28 **Mended Mythology: Ceramic sculptures by Kristen Cliffel, Eva Polzer & P.J. Hargraves**
Artist reception 5-8 pm September 22
Through September 29
FAWICK ART GALLERY AT BALDWIN WALLACE UNIVERSITY

29 **Cleveland Arts Prize Tour of University Hospitals Ahuja Medical Center Collection**
Led by curator Tom Huck, featuring 2013 CAP winner Douglas Max Utter
UNIVERSITY HOSPITALS AHUJA MEDICAL CENTER

29 **Picturing the Intangible: Oberlin Looks at Dawoud Bey's Night Coming Tenderly, Black**
Through January 21, 2024
ALLEN MEMORIAL ART MUSEUM

29 **The Invisible Body**
Through January 23, 2024
ALLEN MEMORIAL ART MUSEUM

29 **42nd Annual Whiskey Painters of America**
Through October 5
CUYAHOGA VALLEY ART CENTER

31 **Easy Prey: Sculptures by Kimberly Chapman**
Opening reception 5-7 pm
Through October 6
EMILY DAVIS GALLERY

31 **2023 Faculty Exhibition**
Opening reception 6-8 pm
Through October 8
CLEVELAND INSTITUTE OF ART

31 **2023 Studio Operations Exhibition**
CLEVELAND INSTITUTE OF ART

SEPTEMBER

1 **Walk All Over Waterloo!**
5-9 pm
WATERLOO ARTS DISTRICT

1 **Crystal Miller: DRMWRLD**
Through November 3
MARIA NEIL ART PROJECT

1 **Cleveland Photo Fest IV**
The Cleveland Photo Fest returns to the Bostwick for its fourth iteration where the multiple galleries will house a series of exhibits, including the Cleveland Open, which everyone can submit to for a small fee; Suber Huang's *See and Be Seen*, inspired by his work in vision research; Joan Lederer's *Diary of a Congolese Asylum Seeker and His Family*, based on ten months spent following the family; Jon Passow's *The West...Pinhole Color Landscapes*, five large-format photos of the American West; and a body of self-portraiture called *Adentro (Inside)* by Mexican-born photographer Jimena Horta. Also on display: CPF's second annual *Volunteer Appreciation Show* and a show of jazz photos taken by the Cleveland Metropolitan School District students taught by noted Cleveland jazz photographer Randy O. Norfus.

Opening reception 3 pm September 1 with an artist talk by Huang at 6 pm and music by Shawn Mishak of Kid Tested.
Through September 30
BOSTWICK ART DESIGN INITIATIVE

1 **Deadline to submit for BIPOC residency**
ZYGOTE PRESS

1 **Magic From The Mundane: Luanne Bole-Becker**
Through September 16
BOX GALLERY @ SUMMIT ARTSPACE

3 **Frank Lloyd Wright Open House**
The Weltzheimer/Johnson House designed by Frank Lloyd Wright is an example of Wright's Usonian style and exemplifies mid-century modern living for a middle-class family. For tickets and other details, visit amam.oberlin.edu/flw. Also October 1 & November 5.

Noon-5 pm
ALLEN MEMORIAL ART MUSEUM

3 **Mark Howard: In Color**
HEDGE GALLERY

3 **Digital submissions for 2nd Annual CrowFest**
Through September 16
MANSFIELD ART CENTER

5 **Artist-in-Residence: Patricia Brett**
Through October 6
MORGAN CONSERVATORY

5 **Shona MacDonald: Flash of Light Illumines a Dark Landscape**

#NotWhiteCollective
Reception 5-7 pm September 8
Through November 4
MCDONOUGH MUSEUM, YSU

5 **Betsy Stirratt: Embedded Histories**
Reception 5-7 pm September 8
Through October 20
MCDONOUGH MUSEUM, YSU

6 **Quarterly State of the Arts**
11:30 am September 6
ASSEMBLY FOR THE ARTS

7 **Allen After Hours: Open House**
5:30-7:30 pm
ALLEN MEMORIAL ART MUSEUM

7 **Dale Goode and Terry Klausman**
Opening reception 5:30-8 pm
Artist Talk with Dale Goode October 7
Through October 21
ARTISTS ARCHIVES OF THE WESTERN RESERVE

7 **Julia Briggs**
Opening reception 6 pm
Through September 28
LOGANBERRY ANNEX GALLERY

7 **Dawoud Bey: Photographs**
On view through October
LUSENHOP FINE ART

8 **Walkabout Tremont**
5-10 pm
TREMONT NEIGHBORHOOD

8 **Contemporary Debris**
Opening reception 6 pm
VALLEY ART CENTER

8 **Cleveland Photo Fest**
Artist talk with Joan Lederer on her show *Diary of a Congolese Asylum Seeker and Family*, based on ten months spent following the family
7-8 pm
BOSTWICK DESIGN ART INITIATIVE

8 **Akron ArtWalk**
5-9 pm
HISTORIC ARTS DISTRICT/SUMMIT ARTSPACE

8 **Cleveland Silent Film Festival: Birth of the Modern Industrial City**
11 pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

8 **Shona MacDonald: Flash of Light Illumines Dark Landscape**
Artist gallery talk 5:30 pm
MCDONOUGH MUSEUM, YSU

8 **Corrie Slawson: Future dithering**
Reception 5-7:30 pm
Through November 22
SHAHEEN MODERN AND CONTEMPORARY

9 **Moondance Annual Fundraiser**
Open bar, buffet and music by Apostle Jones and Hayden Grove celebrates BAYarts' 75th birthday
6:30-10:30 pm
BAYARTS

9 **Hilary Gent: Waters of Motherhood**
Gent is known both as the owner of HEDGE Gallery, representing some of the area's best artists, and as a painter herself, with an obsession with water—and the recent birth of her son. She combines her two passions in her work, saying, "the water's movement and energy is every-changing, similar to the cycles and pattern of motherhood; I have attempted to translate these unpredictable, turbulent, joyous and blissful moments with imagery inspired by the temperament of Lake Erie."
Artist reception 5-7 pm
Through September 17
MASSILLON MUSEUM

9 **MENtor: Second Saturday**
Noon-5 pm
EAST AVE MARKET AND GALLERY, AKRON

10 **Refocusing Photography: China at the Millennium**
Through February 4, 2024
CLEVELAND MUSEUM OF ART

10 **China's Southern Paradise: Treasures from the Lower Yangzi Delta**
Through January 7, 2024
CLEVELAND MUSEUM OF ART

12 **Tuesday Tea / Witchcraft and Power in European and American Art**
3 pm
ALLEN MEMORIAL ART MUSEUM

13 **A Precarious Situation: Abstract works by Patty Flauto and Jenniffer Omaitz**
Opening reception 5-7 pm
On view August 28–October 12
GALLERY WEST, TRI-C

14 **NewNow 2023**
Opening reception & awards ceremony 6-8:30 pm
On view at Tri-C's beautiful Gallery East, 4250 Richmond Rd., Highland Hts.
Through October 26
ARTISTS ARCHIVES OF THE WESTERN RESERVE

14 **Afi Scruggs**
Free gallery concert of gospel, soul, pop & blues
7 pm
HEIGHTS ARTS

14 **Tree-riffic**
Through October 7
BEACHWOOD COMMUNITY CENTER ART GALLERY

15 **Third Friday**
5-9 pm
78TH STREET STUDIOS

15 **The Shapes of Abstraction**
Works by Vivien Abrams Collens, Ruth Bercaw, Sarah Esposito, Phyllis Fannin, Tiara Grayson, Catherine Lentini, Jenniffer Omaitz and Eugenie Torgerson
CONTEXT GALLERY

15 **Cleveland Photo Fest**
Artist talk by Jimena Horta on her show of self-portraiture *Adentro (Inside)*
7-8 pm
BOSTWICK DESIGN ART INITIATIVE

15 **Humanimal: work by Sean Kelly and George Kocar**
Through October 20
E11EVEN2 GALLERY

16 **John W. Carlson: Set the Twilight Reeling**
Reception 5:30-8 pm
Through November 12
MASSILLON MUSEUM

16 **Chalk Festival**
Noon-5 pm September 16 & 17
CLEVELAND MUSEUM OF ART FINE ARTS GARDEN

17 **Judy Takács: Mothers, Women, Children, Choices**
Opening reception 2-4 pm
Through November 17
CHAGRIN ARTS

21 **Mindful Meditation**
An hour of intentional mindfulness centered around a work of art. These events will take place over Zoom. Register at bit.ly/allen_meditation_23-24. Also October 26 & November 16
12:15 pm
ALLEN MEMORIAL ART MUSEUM

21 **The Skull and Skeleton in Art VIII: Folk Art to Pop Culture**
Through November 3
GALLERY AT LAKELAND COMMUNITY COLLEGE

21 **Ekphrastacy: Artists Talk and Poets Respond to Collaborage and Gregory Johnson exhibits**
7 pm
HEIGHTS ARTS

21 **Wooltex Show Opening Weekend**
The beautiful, light-filled Wooltex Gallery in the front of the artist live/work Tower Press Building has been closed since the pandemic, although the artists dipped their collective toe into an open studio event this past May. Now you'll be able to stop in the gallery and examine the range of work produced by this collection of artists, all in one place.
5-9 pm Thursday, September 21 & noon-5 pm Sunday, September 24
WOOLTEX GALLERY, TOWER PRESS BUILDING

22 **Public Officials Recognition Breakfast**
8 am
ASSEMBLY FOR THE ARTS

22 **Ingenuity Fest: Biologies & Geologies**
September 22–24
INGENUITY, 5401 HAMILTON AVE.

23 **Collard Green Art & Music Festival**
Noon-6 pm
To secure vendor space, or to enter the Collard Green Cook-Off, call 216.682.8214
EDWARD E. PARKER MUSEUM OF ART

27 **Charlie Hunter, Kurt Elling Superblue**
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

29 **Story Time with Adam Davis**
6-9 pm
MOCA CLEVELAND

29 **Soh-Hyun Park Altino: Traditional Korean Sanjo on the Violin**
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

29 **Cleveland Photo Fest**
Closing reception 3-9 pm
BOSTWICK DESIGN ART INITIATIVE

30 **Ish Ishmael: Manifestations of the Dystopian Reverie**
Reception 5-7 pm November 4
Through November 12
MASSILLON MUSEUM

OCTOBER

1 **Frank Lloyd Wright Open House**
Noon-5 pm
ALLEN MEMORIAL ART MUSEUM

3 **BIPOC Residency**
Through December 12
ZYGOTE PRESS

4 **Kimberly Chapman: Eighty-Six Reasons for Asylum Admission**
Panel discussion + curator's tour + reception
Show on view through December 2
INSTITUTE FOR HUMAN SCIENCE & CULTURE, UNIVERSITY OF AKRON CUMMINGS CENTER

4 **Paul and Norma Tikkanen Painting Prize Exhibition and Awards Announcement**
Through October 31
Awards announcement 6-9 pm October 7
ASHTABULA ARTS CENTER

4 **Arooj Aftab, Vijay Iyer & Shahzad Ismaily: Love in Exile Trio**
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

5 **Allen After Hours: Our Observable World**
5:30 pm
ALLEN MEMORIAL ART MUSEUM

6 **Walk All Over Waterloo!**
5-9 pm
WATERLOO ARTS DISTRICT

6 **Bonfoey 130th Anniversary Exhibition**
How many galleries have come and gone since Asher Bonfoey founded his framing business on East 9th Street in 1893, serving clients such as John D. Rockefeller and Henry Ford? One hates to think! Even if you only date its gallery identity from the 1950s, when it moved into art sales, it's outlived pretty much everyone. Today at its Playhouse Square location, it also provides services such as appraisal, restoration and shipping. And its current president, Richard Moore, who started working at the gallery in 1955, is the son of George Moore who became Bonfoey's owner in 1939. There's a lot of history there, and they'll be celebrating it today. You don't have to be a titan of industry to be a patron!
Through December 2
Anniversary party 5 pm
BONFOEY GALLERY

6 **Fall Exhibitions Opening**
Through December 16
SUMMIT ARTSPACE

6 **Call for Artists Closes: 52nd Annual Juried Art Exhibition**
4 pm
VALLEY ART CENTER

6 **Nathaniel Austin**
Reception 6-9 pm
FRAMED GALLERY

7 **Morgan Rising: Fall Benefit Party & Auction**
5:30-9:30 pm
MORGAN CONSERVATORY

7 **Artist Talk with Dale Goode**
1-2 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

8 **Degas and the Laundress**
Through January 14, 2024
CLEVELAND MUSEUM OF ART

9 **Artist-in-Residence: Seiko Tachibana**
Through October 30
MORGAN CONSERVATORY

10 **Tuesday Tea / From Trees to Stars**
3 pm
ALLEN MEMORIAL ART MUSEUM

10 **Student and Faculty Exhibition**
Through November 17
CUYAHOGA VALLERY ART CENTER

12 **RE-Vision: Guaranteed Basic Income for Artists**
6 pm
ASSEMBLY FOR THE ARTS

13 **NEOEA Day for K-12 Educators**
For more information, visit the registration form at bit.ly/amam_neoea23
10 am
ALLEN MEMORIAL ART MUSEUM

13 **Walkabout Tremont**
5-10 pm
TREMONT NEIGHBORHOOD

13 **Michael Adams Solo Exhibition: Chiarascuros**
Opening reception 5 pm
Through November 4
BAYARTS

13 **No Exit's Year of Surreality Performance**
7 pm
HEIGHTS ARTS

13 **GuruShots: Cleveland Photo Exhibition**
Opening reception 6-9 pm
Through October 15
KAISER GALLERY

14 **2nd Annual CrowFest**
Through October 29
MANSFIELD ART CENTER

14 **Entwined**
Opening reception 6-9 pm October 21
Through November 4
KAISER GALLERY

20 **Third Friday**
5-9 pm
78TH STREET STUDIOS

20 **Kaleidoscope: Perspective in Flux, A Book Arts Exhibition**
Opening Reception 5-8 pm
Through November 14
MORGAN CONSERVATORY

20 **CARTA Exhibition**
CLEVELAND INSTITUTE OF ART

21 **CAN Journal Archives**
Celebrate the first decade of *CAN Journal*, and new archiving relationships with libraries and regional collecting institutions, while you enjoy food, drinks and the Rebecca Louise Law installation, The Archive, in the splendid, Walker and Weeks-designed Brett Hall.
CLEVELAND PUBLIC LIBRARY

23 **Submissions for Holiday Fair**
Through October 28
MANSFIELD ART CENTER

23 **Emerging Artists Exhibition**
Reception 5-7 pm November 1
Through December 7
GALLERY WEST, TRI-C

24 **Short Shorts Festival**
Viewing party 5:30-7 pm October 25
Through November 4
MCDONOUGH MUSEUM, YSU

25 **Le Poème Harmonique**
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

26 **The Skull and Skeleton in Art VIII: Folk Art to Pop Culture**
Curated by Mary Urbas
Costume party/Artist reception/Boneyard Market 6-9 pm
On view through November 3
GALLERY AT LAKELAND COMMUNITY COLLEGE

26 **Mindful Meditation**
12:15 pm
ALLEN MEMORIAL ART MUSEUM

27 **Fall Art Show & Open Studios**
6-10 pm October 27 & 10 am-3 pm October 28
SCREW FACTORY

28 **Community Day**
Noon-4 pm
ALLEN MEMORIAL ART MUSEUM

28 **Wooltex Show Closing Night**
WOOLTEX GALLERY, TOWER PRESS BUILDING

NOVEMBER

1 **Omara Portuondo**
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

2 **Allen After Hours: Museums as Sites for Climate Protest**
Why have art museums become such potent venues for activism? In conjunction with the exhibition Anthropocene Aesthetics, this panel discussion will address this question from a range of perspectives.
5:30 pm
ALLEN MEMORIAL ART MUSEUM

2 **Tangents: Abstract and Geometric Art in Northeast Ohio curated by Jenniffer Omaitz**
Opening reception 5:30-8:15 pm
Through December 16
ARTISTS OF THE WESTERN RESERVE

3 **Walk All Over Waterloo!**
5-9 pm
WATERLOO ARTS DISTRICT

3 **Heights Arts Holiday Store Opens**
1 pm
HEIGHTS ARTS

3 **Artist-in-Residence: Margaret Craig**
Through December 1
MORGAN CONSERVATORY

3 **Show and Tell—Domestic Narratives: Paintings by David King**
HEDGE GALLERY

3 **52nd Annual Juried Art Exhibition**
Opening reception 6 pm
VALLEY ART CENTER

3 **Hampton Olfus and Michael Gibson**
Reception 6-9 pm
FRAMED GALLERY

4 **Michael Adams, Solo Exhibition Closing**
3 pm
BAYARTS

4 **Ish Ishmael: Manifestations of the Dystopian Reverie**
Reception 5-7 pm
Through November 12
MASSILLON MUSEUM

4 **RETOLD: African American Art and Folklore from the Cochran Collection**
Through March 24, 2024
AKRON ART MUSEUM

5 **Frank Lloyd Wright Open House**
Noon-5 pm
ALLEN MEMORIAL ART MUSEUM

8 **Freedom First: Keith LaMar and Albert Marquès**
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

10 **Walkabout Tremont**
5-10 pm
TREMONT NEIGHBORHOOD

12 **Lakeland Community College Visual Arts Faculty Exhibition**
Artist reception 7-9 pm November 16
Through January 24, 2024
GALLERY AT LAKELAND COMMUNITY COLLEGE

14 **Tuesday Tea: New Perspectives on the Allen's Asian Collection**
ALLEN MEMORIAL ART MUSEUM

15 **Black Abstraction: A Virtual Discussion**
Featuring renowned African American art collector Kerry Davis and Associate Professor of Art History Dr. David Hart from Cleveland Institute of Art, the program will explore the overlooked history of Black abstract artists as well as their current important work.
7-8:15 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

15 **Faculty Spotlight / Gallery Talk**
Pipo Nguyen-Duy, professor of studio art and photography, and R. Kauff, visiting assistant professor of drawing and reproducible media, will talk about their artworks currently on view in *Anthropocene Aesthetics*.
Noon-1 pm
ALLEN MEMORIAL ART MUSEUM

16 **Mindful Meditation**
12:15 pm
ALLEN MEMORIAL ART MUSEUM

16 **Tri-C Annual Faculty Exhibition**
Reception 6-8 pm
Through December 14
GALLERY EAST, TRI-C

17 **CAN Journal Winter Issue Launch Party**
EAST AVE MARKET & GALLERY

17 **Third Friday**
5-9 pm
78TH STREET STUDIOS

17 **It's a Christmas MiraCLE!**
This group show features art work based on six popular holiday movies: *Die Hard, A Christmas Story, Nightmare Before Christmas, National Lampoon's Christmas Vacation, Home Alone* and *Elf*.
Through December 15
E11EVEN2 GALLERY

17 **Holiday Fair Preview Party**
Requires RSVP
MANSFIELD ART CENTER

18 **Holiday Fair**
Through December 24
MANSFIELD ART CENTER

19 **New Narratives: Contemporary Works on Paper**
Through April 14, 2024
CLEVELAND MUSEUM OF ART

19 **Quilt National 2023: Best of Contemporary Quilts**

Without a Net

The New Deal: Artists of the WPA from the CMA Collection

Stitched Together: A Visual Patchwork from the CMA Collection
Through March 3, 2024
CANTON MUSEUM OF ART

THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to provide this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2023 CAN begins its second decade serving as the region's most trusted source for news of the visual arts. The organization is marking the occasion by the establishment of archiving partnerships with libraries and other collecting institutions to ensure the future of this cultural record, and to prepare for the future. CAN continues to build upon a commitment to provide an inclusive forum, and to bring readers feature coverage, artist profiles, interviews, reviews, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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The George Gund Foundation

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Cleveland Foundation

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Cuyahoga Arts & Culture
Cuyahoga County
Ohio Arts Council

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Wallace Lanci

$5,000+

The Andrews Foundation

$1,000+

David Burke
Joseph D. Carney & Associates
cARTa
Dominion Energy Charitable Foundation
John Farina & Adam Tully
Jon Logan, DPM
O'Neill Healthcare
Graffiti HeArt
Karen Petkovic
Hilary Spittle

$500+

Bette Bonder
Ursula Korneitchouk
Suzan & Edward Kraus
Kath Sonnhalter
Neil & Amy Viny
Meredith and Michael Weil

$250+

James Anderson & David Wittkowsky
David & Eleanor Bergholz
Shaker Community Gallery
Janice Driesbach
Gray Haus Studios
Mona & Robert Kolesar
Jack & Linda Lissauer
Liz Maugans & John Bando
Charles & Patricia Mintz
Mark Mistur
Jerold Smith
Robert Taylor & Theodore Nowick
Susan & Dean Trilling
Larry Waldman
Patrick & Jeanne Walker

$100+

Harriet Moore Ballard
Cathy Barber
Kathy & Dennis Barrie
Jennifer Bivens
Melissa English Campbell
Kimberly Chapman
Emily Cole
Donna Coleman & Jeffrey Mumford
Vincent D'Abate
Raymond Dean
Charles & Fran Debordeau
Mary Kay DeGrandis & Ed Donnelly
Kathryn Eckhoff-Stuart
Peter & Barbara Galvin
Nina Gibans
Marcia & Woody Hall
Jane Hammond & Ellen Strong
Dale Heinen
Lee Heinen
Bob Herbst
John Howitt
Patricia Januszkiewicz
Mary Ann Katzenmeyer
Kelvin & Eleanor Smith Foundation
Charles Kiss
Marie Kittredge
Michelle LaDouceur & Jeffrey Dross
Jennifer & Raymond Leach
Bill & Peggy Lipscomb
Laura Martin
Christina Gill McCallum
Victor Melaragno
Rita Montlack & Howard Freedman
Angela Oster
Paul Pesses
The Prints and The Pulper
Gayle Pritchard
Gloria K. Ritter
Jordi Rowe
Lisa Schonberg
Tom & Elizabeth Schorgl
Martha Shiverick
Richard Skerl
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Susan Squires
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Mary Stone
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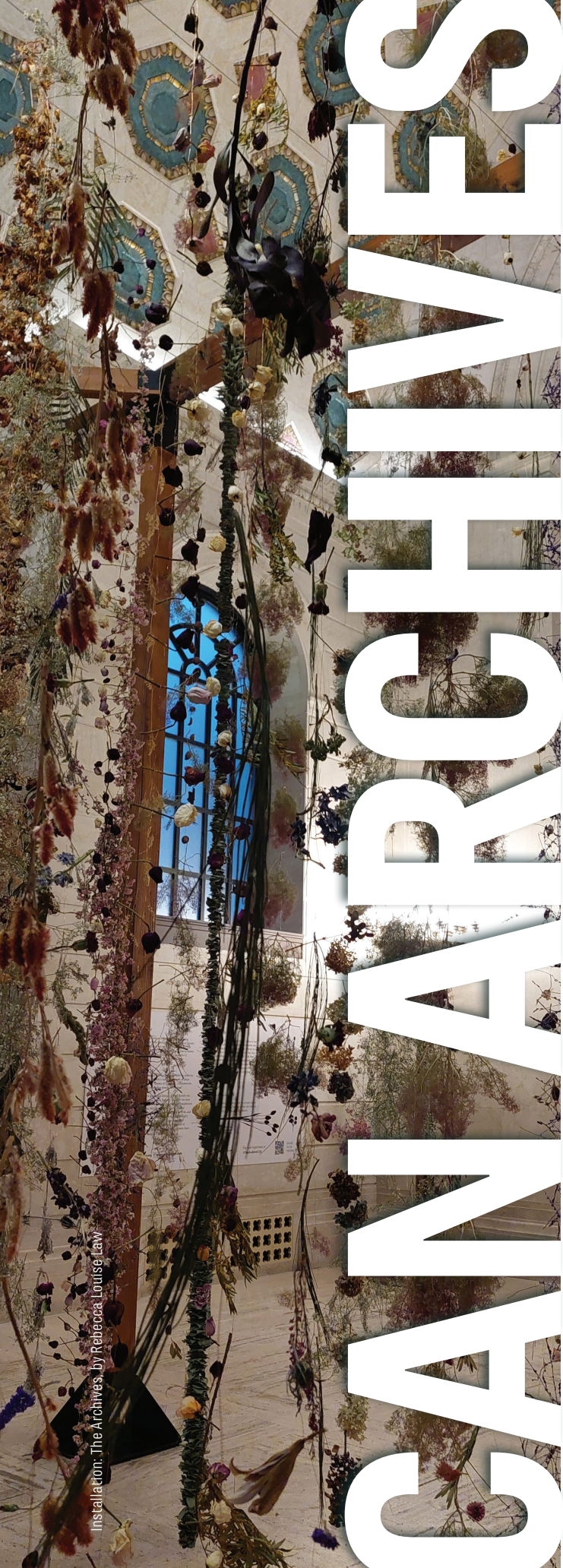
Marsha Sweet
Joan & Bruno Ticconi
Mindy Tousley
Gwen Waight
Edna Williams
Gary Williams
Nancy Wolpe
John Zayac & Dr. Marie Simon
Zorax Management

UP to $100

Laura Berick
Ron Bonoan
Maggy Brown
David Buttram
Marie Catanese
Cleveland Museum of Art
James Cribbet
Maggie Denk-Leigh
Teresa Drew
Allan Dreyer
Terence Galvin
George Gilliam & Paula Mindes
Nancy Heaton
Martha Higgins
Ingalls Library
Jill Korsok
Shelley Nowak
Annie & Alan Peters
Andrew Reach
Teresa Schleicher
Susan Snipes
John Strauss
Mari Towslee Dickson
Emily Vigil
Carole Walters
John Wirzbicki & Mary E Von Dorster



Installation: The Archives, by Rebecca Louise Law

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The Thousand Buddha Hall and the Pagoda of the "Cloudy Cliff" Monastery from Twelve Views of Tiger Hill, Suzhou, after 1490. Shen Zhou (Chinese, 1427–1509). China, Ming dynasty (1368–1644). Album leaf; ink and slight color on paper. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 1964.371.7